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# OLDE TIME NEEDLEWORK PATTERNS AND DESIGNS

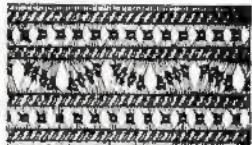
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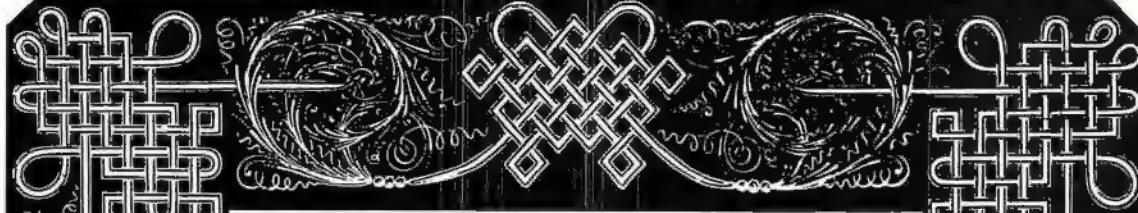
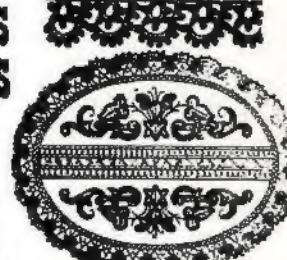
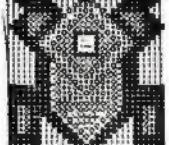
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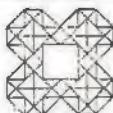
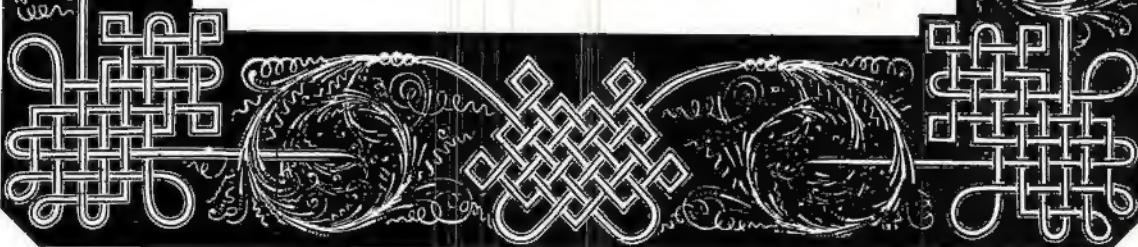


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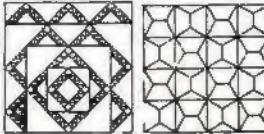
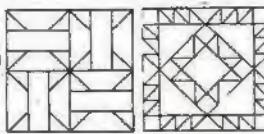
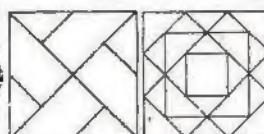
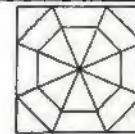
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YOUR MONEY BACK IF THE 1ST ISSUE YOU RECEIVE DOESN'T PLEASE YOU

# OLDE TIME NEEDLEWORK PATTERNS AND DESIGNS

EDITOR *Barbara Hall Pedersen*

ASSOCIATE EDITOR *Edward Kutlowski*

DIRECTOR OF PHOTOGRAPHY  
BRUCE RAINAUD

CLASSIFIED ADVERTISING  
MARIE JANVRIN

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February-March 1975

Number 2

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## From Your Editor

This time, instead of the usual editorial, we are proud to bring you a very special letter from one of our readers.

Am thrilled with the magazine and was quite impressed with the Feb.-Mar. issue. I especially liked the cape for a two year old. I made it up with a few alterations and thought perhaps the readers would like to see a picture of it. I used Columbia - Minerva Lin Spun which is stain resistant and can be machine washed and dried. Very practical for a little girl who enjoys eating and playing in the mud. I also added a hood made of four granny squares with a string chain to tie under the chin. I made it in red for Heidi, who turned two in June. If anyone has patterns for children's sweaters, capes, coats, etc., I'd love to see them.

Michelle G. Matteson, 2809 Naples Ave., Half Moon Bay, Ca. 94019



Thank you so much, Michelle. Heidi is a real charmer and we are always interested to see how readers adapt these old patterns to modern living. If other readers have clear black and white snapshots of projects made from patterns we have printed, you are welcome to send them in. Let us know which issue the pattern appeared in and tell us about any changes you have made. We know that readers are especially interested in discovering what materials currently on the market can be substituted for those no longer manufactured.

*Barbara Hall Pedersen*

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## *Floral Classic*

A classic flower pattern forms the border of this stunning filet banquet cloth.

### Materials:

J. & P. Coats Big Ball Best Six Cord Mercerized Crochet, size 30, 51 balls of White or Ecru.

Milward's steel crochet hook No.10  
3 yds. of linen, 18 inches wide, for napkins

Gauge: 6 sps make 1 inch; 6 rows of sps make 1 inch. When completed, tablecloth measures about 73½x90 inches excluding the edging, which measures about 4½ inches deep.

See chart on pages 4 and 5

Beginning at bottom of chart for tablecloth, make a chain about 3 yds. long.

1st Row: Dc in 8th ch from hook, -:- ch 2, skip 2 ch, dc in next ch (2 sps made). Repeat from -:- until 440 sps are made. Ch 5, turn. Cut off remainder of foundation chain.

2nd to 13th Rows Incl: Skip ch-2, dc in next dc, -:- ch 2, dc in next dc. Repeat from -:- across, ending row with ch 2, skip 2 ch, dc in next ch (440 sps). Ch 5, turn.

14th Row: Make 35 sps, -:- 2 dc in

next sp, dc in next dc. Repeat from -:- 2 more times (3 bls made); 6 sps, 2 dc in next sp, dc in next dc (1 bl made); 41 sps, 3 bls, 262 sps, 3 bls, 41 sps, 1 bl, 6 sps, 3 bls, 35 sps. Ch 5, turn.

15th Row: 36 sps, 4 bls, 4 sps, 2 bls, 39 sps, 5 bls, 24 sps, 1 bl, 2 sps, 2 bls, 2 sps, 2 bls, 80 sps, 3 bls, 28 sps, 3 bls, 80 sps, 2 bls, 2 sps, 2 bls, 2 sps, 1 bl, 24 sps, 5 bls, 39 sps, 2 bls, 4 sps, 4 bls, 36 sps. Ch 5, turn.

16th Row: 28 sps, 5 bls, 4 sps, 4 bls,  
Continued on following page

### Floral Classic continued

3 sps, 3 bls, 24 sps, 3 bls, 2 sps, 3 bls, 7 sps, 4 bls, 6 sps, 2 bls, 1 sp, 3 bls, 12 sps, 11 bls, 78 sps, 2 bls, 5 sps, 3 bls, 14 sps, 3 bls, 5 sps, 2 bls, 78 sps, 11 bls, 12 sps, 3 bls, 1 sp, 2 bls, 6 sps, 4 bls, 7 sps, 3 bls, 2 sps, 3 bls, 24 sps, 3 bls, 3 sps, 4 bls, 4 sps, 5 bls, 28 sps. Ch 5, turn.

17th Row: 29 sps, 5 bls, 5 sps, 3 bls, 2 sps, 3 bls, 24 sps, 4 bls, 1 sp, 3 bls, 4 sps, 8 bls, 4 sps, 8 bls, 10 sps, 7 bls, 1 sp, 2 bls, 79 sps, 2 bls, 7 sps, 3 bls, 12 sps, 3 bls, 7 sps, 2 bls, 79 sps, 2 bls, 1 sp, 7 bls, 10 sps, 8 bls, 4 sps, 8 bls, 4 sps, 3 bls, 1 sp, 4 bls, 24 sps, 3 bls, 2 sps, 3 bls, 5 sps, 5 bls, 29 sps. Ch 5, turn. Hereafter follow chart, starting at the 8th row from bottom of chart. Chart shows  $\frac{1}{4}$  of design. To make second half of each row, repeat the first half, starting at center and working back. When work reaches top row, reverse the

design by working back from top row to the 1st row.

**Edging:** Starting at bottom of chart, ch 84.

1st Row: Dc in 4th ch from hook, dc in each of next 2 ch, -:- ch 2, skip 2 ch, dc in next ch. Repeat from -:- until 15 sps are made, dc in each of next 3 ch, ch 2, skip 2 ch, dc in next ch; 7 more sps, dc in each of next 3 ch. Ch 5, turn.

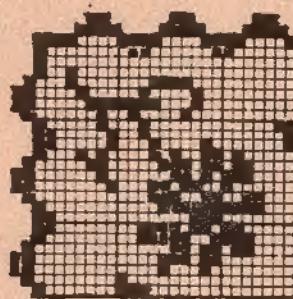
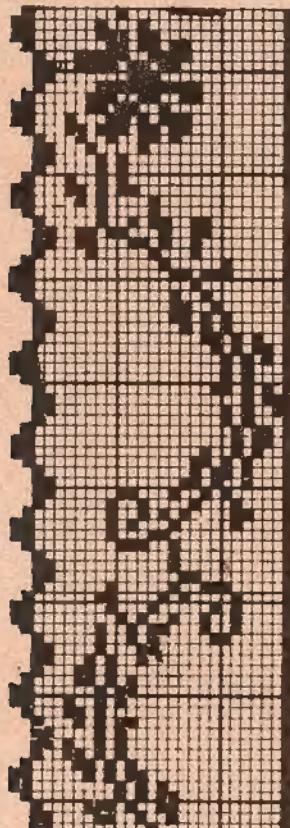
2nd Row: Dc in 4th ch from hook, dc in next ch, dc in each of next 4 dc (2 bls); 6 sps, 1 bl, 3 sps, 1 bl, 13 sps, 1 bl. Ch 3, turn.

3rd Row: 1 bl, 12 sps, 2 bls, 1 sp, 3 bls, 6 sps, 2 bls. Ch 1, turn.

4th Row: Sl st in each of next 3 dc (1 bl decreased), ch 3, dc in each of next 3 dc, 7 sps, 2 bls, 1 sp, 2 bls, 1 sp, 2 bls, 9 sps, 1 bl. Ch 3, turn. Hereafter follow chart for edging, starting at the 5th row, until design is completed, making scallops at end of

chart as follows: Sl st in each of 3 dc, -:- ch 3 and make 4 bls, turn. Sl st in each of 3 dc, ch 3 and make 2 bls. Fasten and break off. Skip 12 dc, attach thread to next dc. Repeat from -:- 2 more times. Break off. Attach thread at "X" on chart, and continue to follow chart along other side. This completes one corner. Hereafter work rows of sps (continuing with scallops) until piece is the length of one side, omitting the corner. Then work corner as before, and continue in this manner around. Fasten and break off.

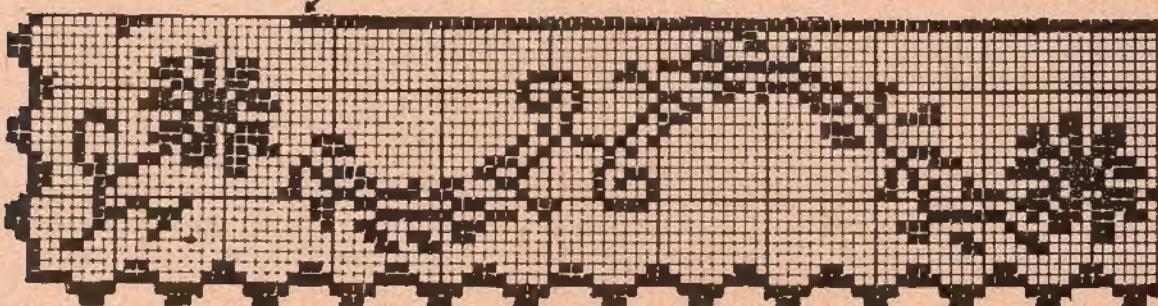
**Napkins (Make 6):** Starting at bottom of chart, ch 78 and follow chart to end. Break off. Cut linen into 6 pieces, 18 inches square. Place lace corner on one corner of linen piece, and sew in place. Cut away excess linen at back of work, and make a narrow hem all around outer edges of napkin.



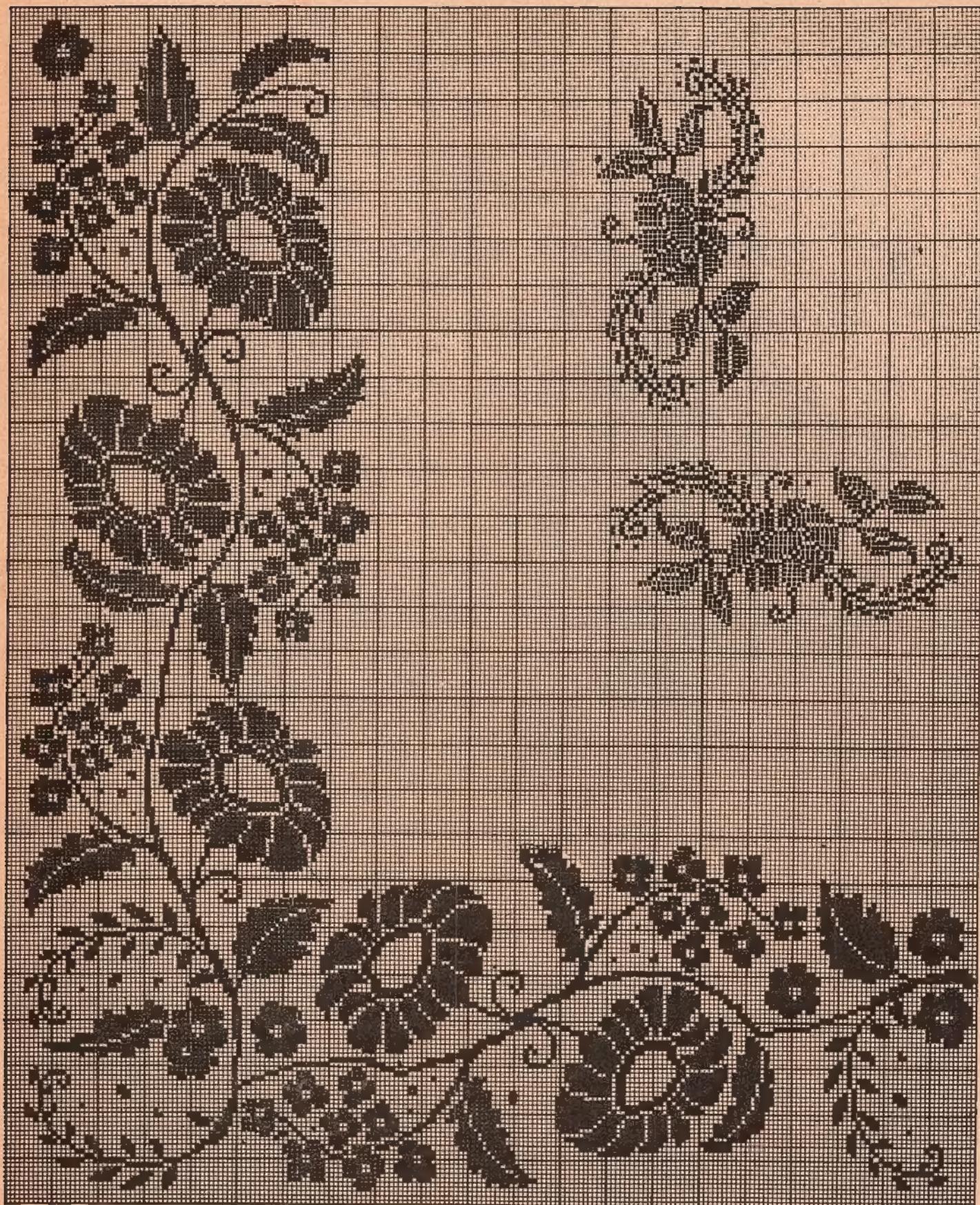
Napkin

*There are 10 spaces  
between heavy lines*

Chart for Edging



Begin here with ch 84



*There are 10 spaces between heavy lines*



# A Smart Knitted Set

By  
*Flora Honey*

Of simple stitchery, the set pictured is very easily made, and will serve for either a small son or daughter; and surely there could be no gayer or more comfy cold-weather ensemble found.

Materials required are five two-ounce balls of scarlet knitting worsted and one ball of cardinal - two shades of any preferred color may, of course, be chosen - four steel needles, No.14, one pair of fine celluloid needles, corresponding to No.12 steel needles, and one pair of medium-size celluloid needles.

## Cap

With scarlet yarn and fine celluloid needles cast on 134 stitches and knit across plain.

1 to 39. Knit 1, -- over, insert needle in next stitch as if to purl and slip the stitch off without knitting, leaving the yarn in front, knit next 2 together or narrow in the ordinary way, and repeat from --, ending with knit 1. The 39 rows give about five and one-half inches.

40. Knit 2, narrow, -- knit 1, narrow; repeat, ending with knit 1. You now have 90 stitches.

41, 43. Purl.

42. Knit 3, narrow; repeat.

44 to 49. Knit in stockinette stitch -

that is, knit forward on the right side, and purl back.

50. Knit 7, narrow; repeat.

51,53,55,57. Purl.

52. Knit 6, narrow; repeat.

54. Knit 5, narrow; repeat.

56. Knit 4, narrow; repeat.

58. Knit 3, narrow; repeat.

59. Purl 2 together; repeat.

Break yarn, leaving sufficient length to sew up cap, when completed; take the 16 stitches remaining off on yarn with darning needle, draw together at top of cap. The small circle may be filled by weaving yarn back and forth; in any case it will be covered by pompon.

**For the Border or Turnover:** Go back to the 1st row, holding right side of work toward you.

1. With scarlet yarn pick up and knit 3 stitches, miss 1; repeat, ending with pick up 2 stitches, making 100 stitches in all.

2,3,4,5. Knit 1, purl 1; repeat. Drop the scarlet yarn.

6. With cardinal yarn knit 1, slip 1; repeat.

7. Knit plain. Drop the cardinal yarn.

8. With scarlet yarn, slip 1, knit 1; repeat.

9. Knit plain.

Repeat last 4 rows three times. By the way, this is our grandmothers' method of knitting double heels in stockings; in two colors it makes a very pretty pattern.

Continuing with the scarlet yarn work 5 rows in single rib (knit 1 and purl 1). Bind off evenly, taking care that you do this on the wrong side of the border or piece to be turned up.

Sew the seams, matching the stitches carefully, and using an end of the cardinal yarn to connect the stitches in that color; the border must, of course, be sewed on the wrong side. The seam in the body of the cap, if well done, is not noticeable, looking like part of the pattern.

**For the Pompon:** Wind the scarlet yarn around a two-inch piece of cardboard 175 times; draw a double strand of yarn through with a crochet hook and tie once, then cut close to the edge and draw the tying yarn tight, leaving an end long enough to sew to the cap.

This little cap will retain its warmth and shapeliness for a very long time, since the simple stitch in which it is worked is close and snug.

#### Scarf

With scarlet yarn and medium

celluloid needles cast on 48 stitches.

1 to 12. Knit 1, purl 1; repeat.

13 to 20. Using the fine celluloid needles, knit the pattern in two colors, as directed for the border of the cap.

21 to 24. With scarlet yarn and medium needles, knit 1, purl 1; repeat.

Repeat last 12 rows until you have three stripes in the pattern, remembering to change the needles. Then knit 250 rows in single rib for the body of the scarf, and work the pattern stripes at the other end, with 4 rows in single rib between, being careful to start the first stripe on the right side of work. End as begun, with 12 rows in single rib and bind off.

Finish with a fringe of two colors, winding the yarn around a three and one-fourth inch card, and cutting at the edge; using two strands of scarlet and one of cardinal, with a bone crochet hook, knot into each plain stitch by inserting the hook, drawing the three strands through in an even loop, then bring the ends through the loop and pull up snugly. There will be twenty-four knots of fringe across each end.

#### Mittens

With scarlet yarn and steel needles, cast on 40 stitches, 12 stitches on each of two needles, 16 stitches on the third. Join, knitting around plain with the fourth needle.

1,2,3,4. Knit in double rib (knit 2, purl 2).

5. Knit plain, with two colors, thus: Knit 2 scarlet, knit 2 cardinal, carrying the yarn not used behind the stitches, and being careful to not draw it too tightly.

6,7,8,9. Work in double rib, knit 2 scarlet, purl 2 cardinal; repeat.

10. Knit plain, with scarlet, leaving the cardinal yarn unbroken; this is done when changing colors, so there will be no wrong side of the stitches showing through.

11, 12. Work in double rib, with scarlet.

Repeat the last 8 rows or rounds until the wrist shows three of the cardinal \*blocks in length; then break the cardinal yarn, leaving an end long enough to darn under neatly. With the scarlet yarn knit once around plain, and continue with 4 rounds in double rib, as you began. This completes the wrist.

Beginning the hand, knit 2 rounds plain. In the next, start increasing

for the thumb, thus: On a needle with 12 stitches, knit 4, make 2 stitches of the 5th stitch by knitting both in the front and back of stitch before slipping it from the needle, knit 2, make 2, as directed, knit 4.

Knit 2 rounds plain; in the next increase as before in the 5th stitch from each end of the needle, having 4 stitches between.

Continue in this way, increasing every 3d round, and having 2 more stitches between increases each time, until there are 24 stitches on the thumb needle.

Again knit 2 rounds plain; in the next round, knit 6 on the thumb needle, take off 12 stitches on a safety-pin or any convenient holder, cast on 3 stitches behind the pin, and knit plain the remaining 6 stitches. Knit 1 round plain.

Decrease the 3 gusset stitches, those cast on, by narrowing 1 stitch in each of 3 rounds; that is, knit 6, slip 1, knit 4, draw the slipped stitch over, knit rest plain.

Knit the hand plain for 16 rounds; then narrow as follows: Knit 3, narrow, repeat around; knit 3 rounds plain; knit 2, narrow, repeat around; knit 3 rounds plain; knit 1, narrow, repeat around; knit 2 rounds plain; narrow all around, decreasing to 8 stitches. Take these stitches off on a darning needle with doubled yarn, draw close and fasten off neatly on the inside.

Take off the thumb stitches, dividing evenly on three needles, and leaving a long end of yarn where you begin; this will be used to strengthen the gusset. Pick up and knit 3 stitches from the side of hand, making 7 stitches on the 3d thumb needle, join and knit around. Narrow off the 3 extra stitches as you did on the hand. Knit 10 rounds plain.

**To Narrow the Thumb:** Knit 2, narrow, repeat; knit 2 rounds plain; knit 1, narrow, repeat. Take remaining stitches off on a darning needle, draw together, pass the yarn inside and fasten off securely.

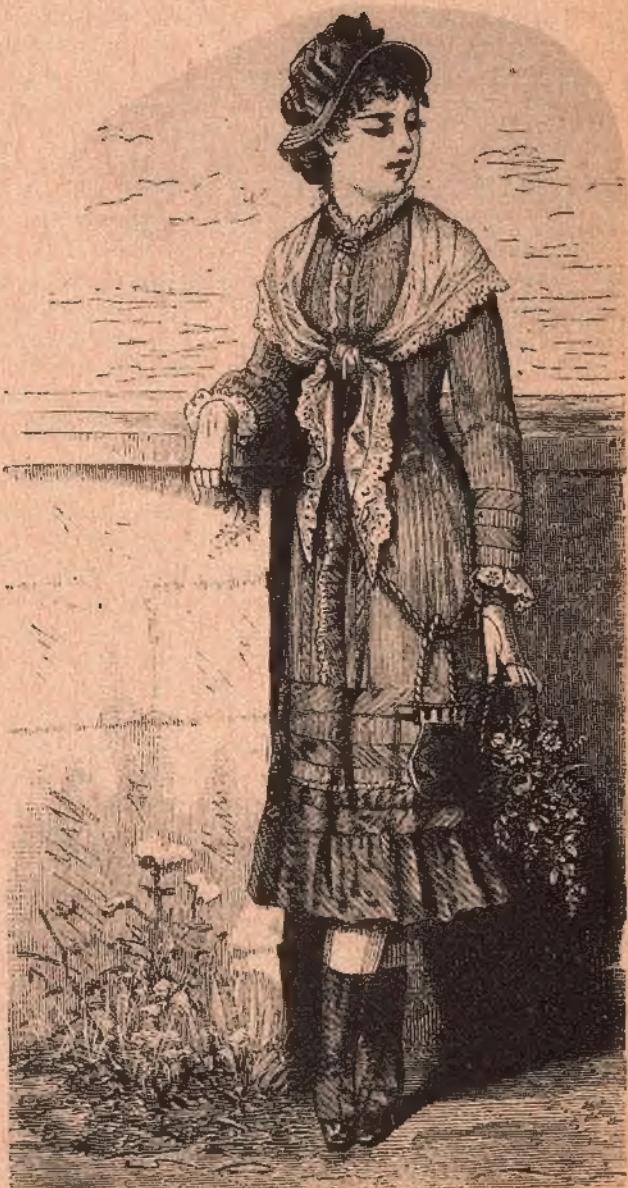
With the end of yarn left at the gusset, weave or darn in and out of the stitches, as this is where the greatest amount of wear comes.

As suggested, this smart little set is suitable for either a small boy or girl and is as durable as it is comfortable and good-looking. It may easily be made larger or smaller, as desired, and does not require a great expenditure of either time or money.

# Fashion through the Years



1880



### On Our Cover

The hat shown on our cover appeared in the July 1880 issue of The New York Fashion Bazaar and was described as: "The Frontin chapeau, of chlp. The rather wide brim is lined with red velvet and raised on the left side and bordered with gold lace. The trimming consists of a large bow of white gauze edged with Oriental braid in red and gold; red poppies on the left side."

**1913**

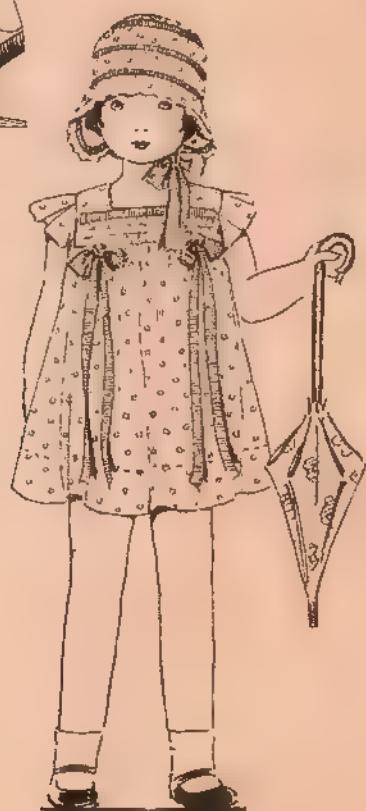


**1917**



**1924**

**1938**



**1930**

A Garden Set that has all the charm of novelty is of dark green enamel-cloth, with decoration of worsted flowers. Every needle-crafter who knits or crochets with colored yarns - and the name of those who enjoy this class of needle-work is legion - knows just how prone bits of the yarn are to accumulate, and will rejoice in this novel method of utilizing them.

The garden-pad, requires a piece of the enamel-cloth eighteen by thirty inches; this, after the decoration is completed, is folded across the middle, making the pad fifteen by eighteen inches when finished. One side of this is bound the entire length - thirty inches - with green braid, before folding; the other two edges are bound together, after folding. The first side is stitched a little more than halfway to the bottom, an opening being left so that the pad may be stuffed with excelsior. A strap of the braid, to serve as a handle, is put on at the middle of the upper edge, or top. In addition to its use as a "comfy" kneeling pad for the amateur gardener, especially serviceable when the ground is damp, this makes a nice automobile cushion, or "tuck-in", sure to add greatly to the comfort of a long trip; and a picnic party, lunching in woodsy places, will find happy use for such pillows as seats.

A bag, of pretty, flaring shape, and with a handle like that of a basket to slip over the arm, will be found most convenient for garnering garden treasures, yet is suitable for other purposes. The sides are about ten inches deep in the middle, rounding to eight and one-half inches, and twelve inches wide at the top from corner to corner, sloping to seven inches at the bottom. For the bottom of the bag an oval piece, two and one-half inches wide, is used, and the three pieces are bound, after lining with strong, unbleached cotton, with gimp, the edges of this joined by overseaming together. At the top the lining is simply turned in and felled to the edge of the enamel-cloth, also turned in; and the handle, made of a strip of the material, eighteen inches long and three inches wide, folded and stitched through the middle, has the ends securely fastened between lining and outside.

The decoration of yarn flowers is put on before the bag is lined, or before finishing the top, and before



The garden or kneeling pad.

## How Does Your Garden Grow?

by Emma L. Boardman

the pad is folded. As suggested, every color and kind of yarn is made use of. The leaves, of green, vary only as regards length. Make a chain of 8, 10, 12, 16 or more stitches, turn, miss 2, and make a treble in each stitch of chain. For the flowers the rose - of Irish-crochet fame - serves as a model. Some of them have three rows of petals, others two rows, and the very small roses but one. Saxony, Germantown, Shetland floss - all sorts of yarns are used, and of all colors. Take for example, the decoration of the garden-pad. The large rose at one corner is of purple, that at the other corner is of old rose; the smaller rose below the latter is of pale blue, that at the right of pink, while the corresponding roses at the other corner are of terra-cotta and light blue.

Commence the large rose with a chain of 5 stitches, join; in the ring (make 1 double and 4 trebles) 3 times, fastening in top of 1st double; outside of this row make 5 loops of 4 chain each, catching into the ring, and fill each loop with 1 double, 5 trebles, 1 double; make another row of 5-chain loops, fastening between petals of last row, and fill each loop with 1 double, 7 trebles, and 1 double. The smaller roses have but two rows of petals. The motifs are connected by lines of white yarn,

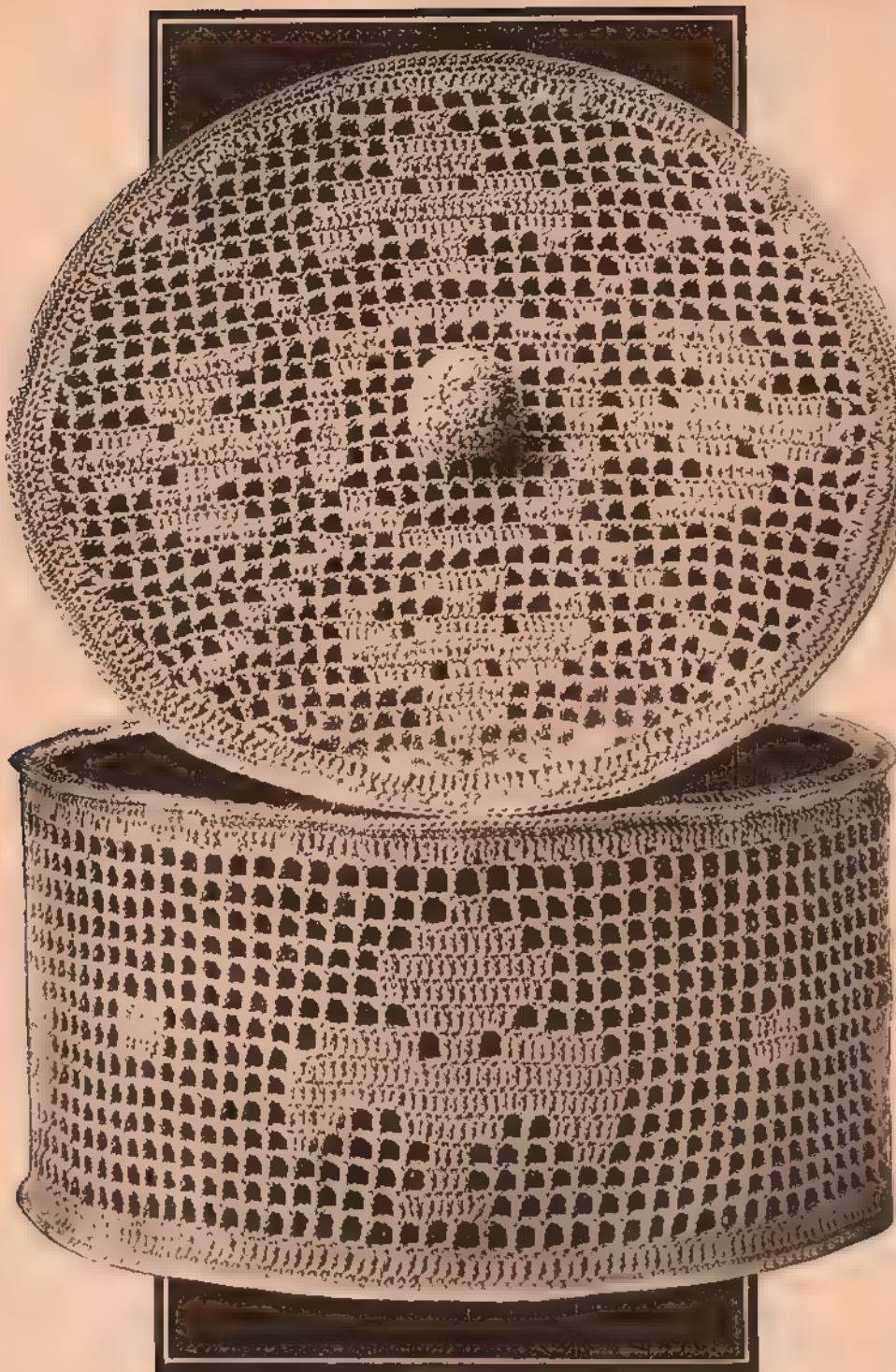
The Flower Basket Bag



Detail of smaller rose and leaf.

four strands held closely side by side, worked over with slanting stitches of black.

The roses may be made as "pick-up" work, and tucked away until wanted. In varying them you will find a pleasant study. Two shades may be used, if you chance to have not enough of one shade to complete it; and the center may be closed, with a French knot or two to add to the effect. In fact, the variety is limited only by the ingenuity - or lack of it - of the worker. They are caught in place with stitches of strong thread taken into the back, and one who has "an eye for color" will be able to effect a most harmonious arrangement. It is a good plan to place the roses and leaves, trying them in different positions, before sewing them on. Then, when you have the colors together which give a truly artistic effect, by way of contrast or harmony, your work may be quickly completed.



# An Old Fashioned Collar Box

## Materials:

Royal Society Cordichet, size 10,  
No.3040, 4 balls  
Crochet hook, size 8

**To Make Box:** After the crochet has been completed, the box is made by mounting the crochet over a foundation of cardboard and is held in place by drawstrings. For the foundation join the two strips of cardboard end to end, overlapping one-half inch. This is made easy by boring four small holes in each lap with some sharp pointed instrument and fastening with the pins. Slip the cardboard ring inside the crochet and draw up drawstring securely around the top. Then slip a circle of cardboard inside to form the bottom. Stretch the crochet cover over the other circle and tie with drawstring on underside. Attach now to center of cover by a stitch through the cardboard.

**Open Mesh:** 1 dc, ch 2, sk 2, 1 dc into next st.

**Closed Mesh:** 1 dc into dc, 2 dc into 2 chs, 1 dc into next dc. For foundation chain make 3 times as many chains as meshes and add 1 ch. Always make ch 5, to turn, at top of dc, take up both loops, and over open loop, if closed loop is indicated, work into chains, not around.

**Bottom of Box:** Start with bottom of box by following black and white drawing for cover, omitting the design and making all open mesh, then work around 3 sc into 3 sts of each hole, and 4 sc into 4 sts of corner holes. This gives 300 dc all around. Join with sl st.

**Side of Box:** 1 row of 1 sc into each back rib, join, ch 3, 1 row of 1 dc into each st, join.

Ch 5, sk 2, 1 dc, ch 2, sk 2, 1 dc, continue around, and join to 3rd ch at beginning of row. This gives 100 ms. and is the first row of the Filet band, continue working around by following black and white drawing.

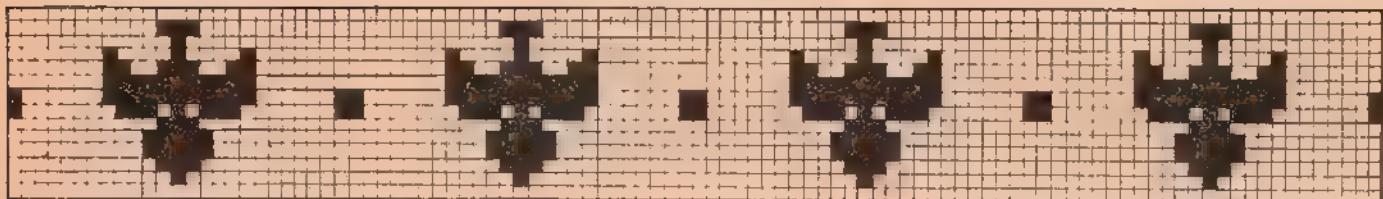
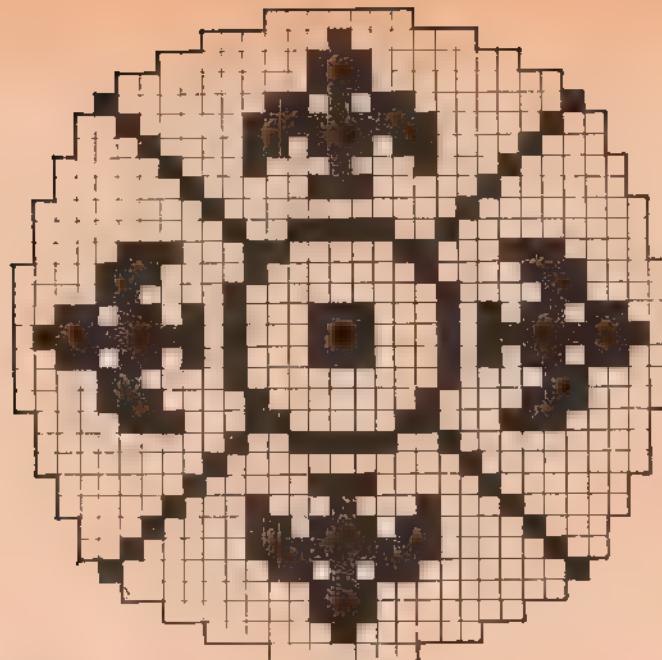
1 row of 1 dc into each st, join, 1 row of 1 sc into each st, join.

1 row of 1 dc into each st, taking up back rib, finish off. Make 1 row of sl sts into front rib between last 2 rows made, finish off.

1 row of sc into front rib at beginning of side.

Pull thread through every other st of last row at top of box for drawstring.

**Cover:** For cover, follow black



**Working Chart for Collar Box**

and white drawing, then work all around 3 dc into 3 sts of each hole, join, 1 row of 1 sc into each st, join. 1 row of 1 dc into each st, taking up back rib, join, ch 5, sk 4, 1 sc, ch 5, sk

4, 1 sc, continue all around. Into front rib before last row of dc, 1 sc st into each st. Through last row of loops, pull a thread for drawstring.

**Knob:** Ch 5, join to ring, ch 3, 15 dc

into ring, join with sl st, ch 3, 2 dc into each st, join, 1 row of 1 dc into each st. Put wooden mould inside and decrease by finishing always 3 dc together.

**Cast on 43 stitches.**

**1. Plain.**

2. Slip 1, knit 1, increase 1 by knitting the back of the same stitch, knit 19, increase 1, knit 1, increase 1, knit 19, increase 1, knit 2.

**3. Plain.**

4. Slip 1, knit 1, increase 1, knit 20, increase 1, knit 3, increase 1, knit 20, increase 1, knit 2.

**5. Plain.**

6. Slip 1, knit 1, increase 1, knit 21, increase 1, knit 5, increase 1, knit 21, increase 1, knit 2.

**7. Plain.**

8. Slip 1, knit 1, increase 1, knit 22, increase 1, knit 7, increase 1, knit 22, increase 1, knit 2.

**9. Plain.**

10. Slip 1, knit 1, increase 1, knit 23, increase 1, knit 9, increase 1, knit 23, increase 1, knit 2.

**11. Plain.**

12. Slip 1, knit 1, increase 1, knit 24, increase 1, knit 11, increase 1, knit 24, increase 1, knit 2.

Knit 10 plain rows.

23. Slip 1, knit 38, knit 2 together,



**BABY'S KNITTED BOOTEE**

turn.

24. Slip 1, knit 11, knit 2 together, turn.

Repeat this last row 10 times.

35. Still working on the instep stitches, knit 2 together 7 times, turn.

36. Slip 1, (over twice, purl 1) 5 times, over twice, purl 2 together, turn.

37. Slip 1, knit 11, knit 2 together, turn.

38. Slip 1, purl 11, purl 2 together, turn.

Repeat the last 4 rows twice.

Break off the wool and slip all the stitches on to one needle, so as to make one row. Holding the work with the right side toward you, join on the wool to the right hand side and work the 1st leg row as follows: Slip 1, -:- knit 2 together, repeat from -:- to the end of row.

2. Slip 1, -:- over twice, purl 1, repeat from -:- to the end of the row.

3. Plain.

4. Purl.

5. Knit 2 together 21 times knit the last stitch.

6. Same as the second row.

7. Plain.

8. Purl.

Repeat the last 4 rows 4 times.

25,26. Plain.

27. Purl.

Cast off loosely.

Sew up the boot and run ribbon through the holes around the ankle.



The netting shown in this picture is being done at Plymouth Plantation, Plymouth, Massachusetts as an example of the crafts of the first settlers in this country.

# Netting

by Avis Churchwood

Netting is an ancient craft and was developed for a specific need--the need for snaring live food. The implements necessary to produce it and pieces of the netting, made as long ago as 2000 B.C., have been discovered among the artifacts of ancient Egypt. And, as with all needlework in ancient times, it was used also to add beauty to household furnishings and to decorate clothing; the only difference was that the decorative net was much finer than the fishnet and that designs were darned into it. In early New England it was produced in many patterns and for awhile this skill was included in the education of young girls along with sewing and embroidery. It is said that Martha Washington found great pleasure in netting and made beautiful, fine

dress trimmings for her family. In Alaska Eskimo women were very skillful in making intricate meshes with their beautiful bone needles which the men carved for them in emblematic shapes for good luck. In France netting is still the foundation of filet lace. It has lost its popularity over and over again through the centuries and been revived many times.

At first the nets were used for catching birds, then for catching fish and they are still used for these purposes today. The knot is called a fisherman's knot and the tying of the knot is a skill possessed by the fishermen of many countries. You will find them mending their nets, before putting back to sea, along the shores of Portugal, Italy, France, and on the wild and stormy coasts of

the northern islands.

Net making is a simple craft. It is easy to learn and requires few implements. With a mesh stick, to determine the size of the holes, and a netting needle you only need plenty of white cotton string to produce a shopping bag, a pretty shawl, or any number of useful and attractive things. Or you can use macrame cord which is available in knitting shops almost everywhere, instead of string, and comes in a variety of colors and in cotton, linen, and nylon thread.

Cut a piece of string about 18 inches long and tie it to form a loop. This will be the foundation loop. Put this securely over a handy knob or cup hook (with the knot close to the hook) at a suitable height for sitting as you work. (Fig. 1) Then using a



Figure 1

second piece of string--about 18 inches long--pass all except the last two inches through the back of the foundation loop and out toward you; hold it at the intersection with the thumb and finger of your left hand. (Fig. 2) Maintain this position of your left hand throughout the forming of the knot, keeping a firm hold at the intersection and a constant tension toward you on the foundation loop. Then, holding the working end



Figure 2

in your right hand, make an open loop to the left. (Fig. 3) Don't let this loop twist. Carry the working end of the string around back of the foundation loop toward the left and out to the front as in Fig. 4. Still keeping the left thumb and finger in position, pull the string firm but not tight, (Fig. 5) and there is your knot. (Fig. 6) Practice tying this knot, over and over again until you could do it with your eyes closed. It is your basic knot.



Figure 3



Figure 4



Figure 5

Figure 6



When all the turns for tying become automatic you are ready to make a whole net. First load your netting needle. (Fig. 7) If you knit in patterns you will find the netting needle very like your small knitting bobbins. The needle will, probably, take a piece of string about six yards long. Hold the needle with point up, place the end of the string below the prong and hold it with your left thumb. Then wind the string around the prong and down, around the fishtail base and up the back, (Fig. 8) around the prong again and down the back, around the fishtail and up the front once more. Then around the prong and down--and repeat until you have covered the prong. Cut the string. Don't fill the needle too full; neither the prong nor the fishtail base should be completely covered or the string will slip off before you want it to.



Figure 7



Figure 8

You are ready now to make a mesh. This is just a practice piece. For a mesh stick you can use a ruler or a smooth piece of wood about one inch wide by seven inches long. Remember that this stick sets the size of the mesh and, too, it must be wider than the needle so you will have plenty of room to pass your needle through the loops as you make knot after knot in them. Start with the foundation loop as before and attach the working string with a first knot. (Fig. 9) Then hold the

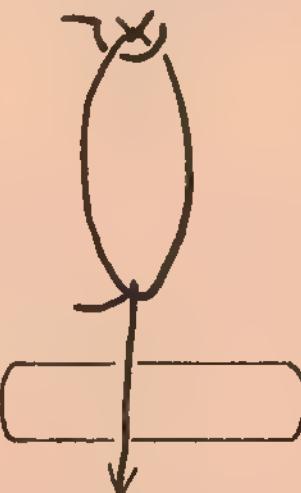


Figure 9

mesh stick in your left hand with your thumb on the knot you just made. Lay the string down over the mesh stick. Take the string around below and up behind the mesh stick and out through the foundation loop from the back. (Fig. 10) Pull the needle down and this will pull the mesh stick up close to the bottom of

*Continued on next page*

the foundation loop. Hold the string and the foundation loop where they cross at the top of the mesh stick. Now make a knot as before..making a loop to the left, take the string across in front of the foundation loop around back below it and out across

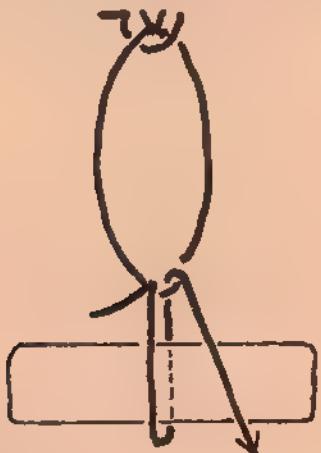


Figure 10

the mesh stick, (Fig. 11) and draw the knot firm. There you have one finished loop and the mesh stick still in place. The string should be over the front of the mesh stick ready to make the next loop.

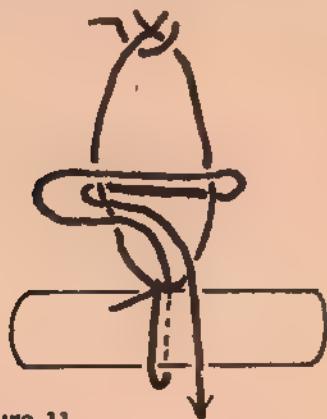


Figure 11

Take the working string up the back and cut through the foundation loop again. (Fig. 12) Pull down so the loop will be tight on the mesh stick and the foundation loop down

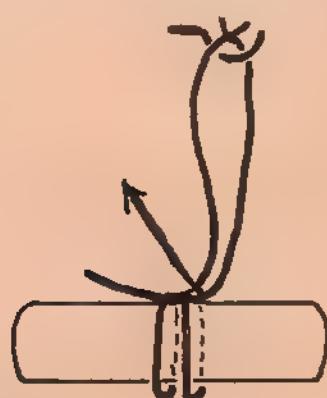


Figure 12

close on the top. Hold the intersection with your left thumb and finger. Now make another knot, which will slip under your left thumb as you pull the knot down, and you have two loops. We are counting loops, not knots, you know! Put your string around the mesh stick and tie another knot. Now there will be three loops on the mesh stick. (Fig. 13)

For the second row..keeping the foundation loop on its hook, pull out the mesh stick, (Fig. 14) and turn the foundation loop over so that loop 1 is on the right. (Fig. 15) Place the mesh stick at the bottom of the loops and bring the working string down across it and up the back, out through loop 3 and tie another knot. (Fig. 16) Be sure to keep the long, descending strand (on the left) free. This makes a full mesh. Repeat the same process into loop 2 and again into loop 1. So there is your second row complete with three full meshes. (Fig. 17)

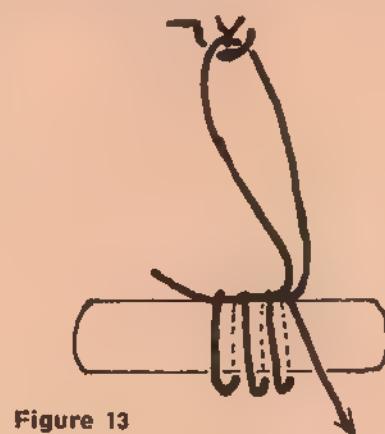


Figure 13



Figure 14

**Plastic netting needles** are  $5\frac{1}{4}$  inches long and cost 25c each. They are available from Nichols Net & Twine, RR 3 Bend Rd., East St. Louis, Ill. 62201. They also have a catalogue called "Convenient Fishing Supplies".



Figure 15

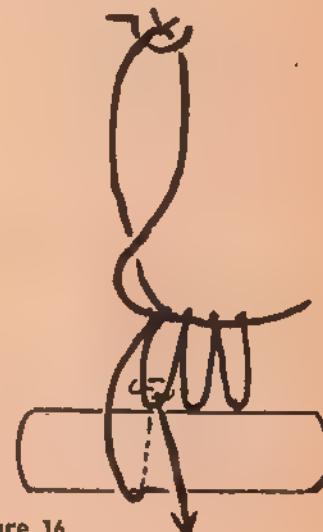


Figure 16

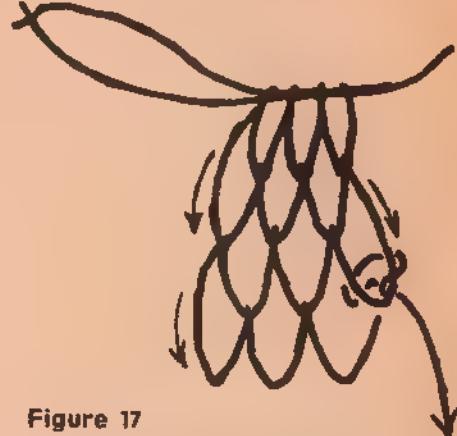


Figure 17

Practice making more rows. Remove the mesh stick at the end of each row and turn the piece each time for another row..always working from left to right. When the knots become easy to tie and the loops are all nice and even try making a bigger piece of net with ten or twelve loops. You will find that with practice it becomes automatic and when it does you will be ready to make useful and pretty articles..bags, etc...



## A Crocheted Bag

### Materials:

J. & P. Coats or Clark's O.N.T. Pearl Cotton, size 5, 22 balls of Skipper Blue

Bone crochet hook No.5

1 pair embroidery rings, 6 inches in diameter

2 bone rings

Scrap of felt

Gauge: 4 sts make 1 inch; 4½ rnds make 1 inch.

### Bag

Use 3 threads throughout. Starting at bottom, ch 4. Join with sl st.

1st Rnd: 10 sc in ring.

2nd Rnd: 2 sc in each sc around (20 sc).

3rd Rnd: Sc in each sc around.

4th Rnd: Repeat 2nd rnd (40 sc).

5th and 6th Rnds: Repeat 3rd rnd.

7th Rnd: -:- Sc in next sc, 2 sc in next sc. Repeat from -:- around (60 sc).

8th to 11th Rnds Incl: Repeat 3rd rnd.

12th Rnd: Repeat 7th rnd (90 sc).

13th and 14th Rnds: Repeat 3rd rnd.

15th Rnd: Working in back loop only, make 2 sc in each sc around (180 sc).

16th Rnd: Repeat 3rd rnd. Work straight until piece measures 10½ inches from starting rnd.

Next Rnd: -:- Work off next 2 sc as 1 sc (dec made). Repeat from -:- around (90 sc).

Following Rnd: -:- Sc in next sc, work off next 2 sc as 1 sc (dec made). Repeat from -:- around (60 sc). Sl st in next sc. Break off.

Top: Work as for Bag until 7 rnds are made.

8th, 9th and 10th Rnds: Sc in each sc around. Sl st in next sc. Break off.

Tab (Make 2): Ch 11.

1st Rnd: 3 sc in 2nd ch from hook, sc in each ch across, 3 sc in last ch. Working along opposite side of starting chain, make sc in each ch across.

2nd, 3rd and 4th Rnds: (Sc in each sc to center sc of next 3-sc group, 3 sc in center sc) twice; sc in each sc to end of rnd. At end of 4th rnd, sl st in next sc. Break off.

Handle: Make a chain 20 inches long. Work as for Tab until 3 rnds are made. Break off.

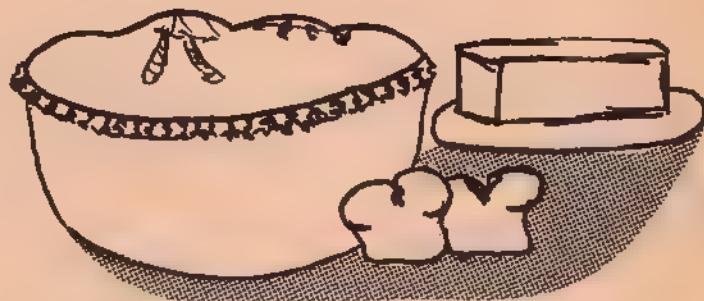
Rings: Work a row of sc closely together over both embroidery rings.

Sew body of Bag to smaller Ring, easing in fullness. Sew Top to larger Ring, pulling taut evenly around. Sew one end of a Tab to Top and other end to body of Bag to form a hinge. Line other Tab with felt. Sew one end opposite first Tab to Top of Bag. Sew snap to Bag and other end of Tab. Draw Handle through bone rings for 2 inches and sew in place. Sew a bone ring on each side between tabs at top.

# *A Victorian Roll Cover*

Many girls would start early in their girlhood doing embroidered pieces for their future home. This roll cover is a good example. The embroidery motifs of this era were made up of three motifs, foliage, flowers and figures (human and animal). The human figures were usually depicted in the clothing of the period & showed the work they did. The baker in this motif is taking fresh pretzels from the hot oven with a long stick. He wears knee britches, a long apron and striped stockings. This roll cover was made by grandmother, Margaret Deschauer, in Germany. The design is so simple she undoubtedly drew her design by hand as there was no such thing as printed designs or stitch instructions in those days. The design is embroidered on an oval, white muslin type material in silk floss. An edging was crocheted in a very fine but loose design. This roll cover is about one hundred years old.

*by Margaret Deschauer Johnson*



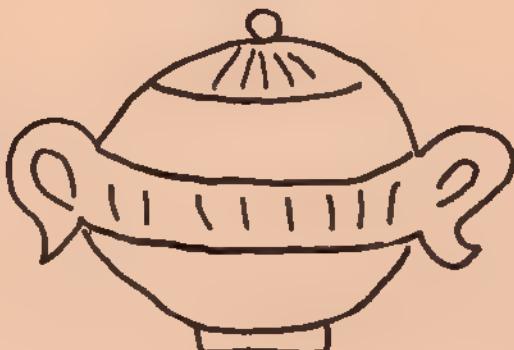
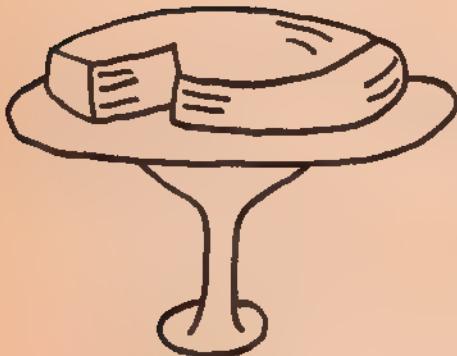
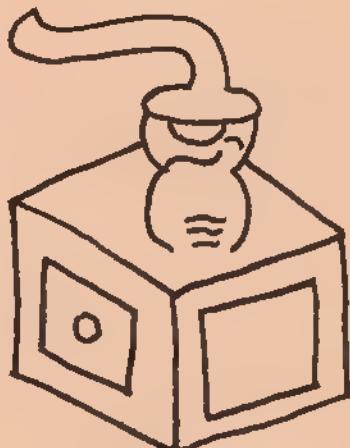
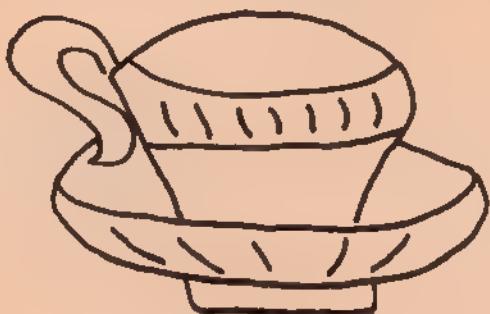
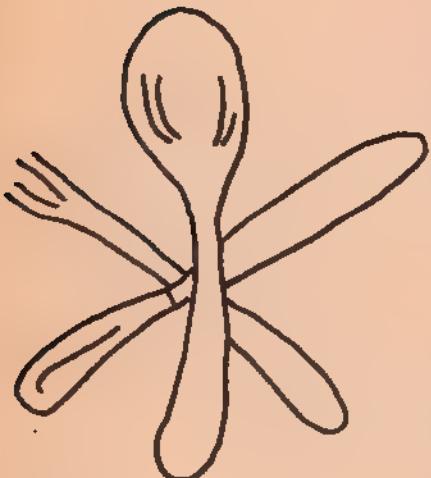
This delightful little baker was done in silk floss outline stitch. Shoes, pants, leaves, and flowers are done in satin stitch. He had blonde hair, with grey trousers, red striped stockings and brown shoes. Pretzels are golden yellow on a brown stick. The design was centered on an oval cloth with a loosely crocheted edging.



# *Victorian Shelf Edgings*

*by Margaret Deschauer Johnson*

Today we have paper and plastic shelf edgings that can be changed at will, but in the late 1800's, if you wanted your shelves in a cupboard or pantry edged you had to do it yourself. Margaretha Deschauer, my German grandmother made this edging for her pantry before 1900. There were different ways of making edgings, some were crocheted in a coarse thread and edged in a colour, or as the one illustrated, embroidered. The material was a coarse cotton embroidered with three strands of cotton floss. The edge was scalloped and done in a buttonhole stitch. It was all done in outline stitch and the motif was repeated until the length desired was reached. There was some advantage in having cotton edgings because periodically they could be taken down and washed and starched heavily and rehung. They always looked crisp and new.



Motifs were done in outline stitch, each in a different color. The scalloped edges were done in satin stitch. The motifs were repeated until the desired length was obtained. This particular shelf edging was on a white background with royal blue scallops.

# *Adventure in Tent Stitch*

*by Grace H. Stratton*

The envelope-purse has won universal approval; it is easy to carry, convenient and really safer, so far as the contents are concerned, than most purses. The models illustrated are sure to appeal to the busy woman whose everyday duties preclude the devotion of a great many minutes to ornamental needlework. Both attractive designs are developed on a rather coarse material, resembling homespun, of even, distinct weave, and each stitch is taken over three threads. It is very easy to do this without much thought, after the first; one stitch follows another in regular sequence, and the warp and woof of the fabric separate readily as the work progresses, so that the counting of threads becomes for the most part negligible. The design alone is tent-stitched, the soft gray of the material forming a neutral background that brings out the colors beautifully and enhances the effect. The work is so quickly and easily completed, and so fascinating while you are about it, that you will decide to make both of the purses offered. The wise woman, in addition to providing at least one of these modish purses for herself will make others - as a shower, an Easter or birthday gift.

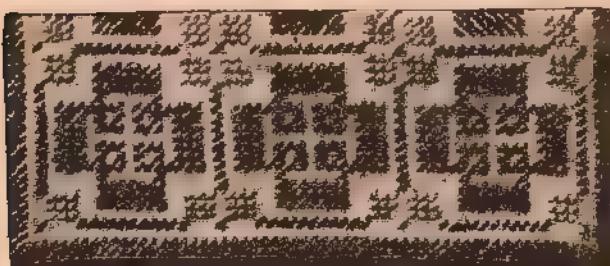
The two illustrated are identical as to size, material and make-up, differing only in design and coloring. Completed and folded ready for use,

each measures four by nine inches, and requires a piece of the material eleven by fourteen inches, or of sufficient length and width to allow a generous margin for turning under at sides and ends. It is well to whip the edges in order to prevent the loosely woven threads raveling as you work. Yarns in soft, rich hues are used, and the rule that applies to cross stitch embroidery - uniform stitch direction - must be observed. The stitches may slant either to right or left, but should be continued as begun. Do not thread into your tapestry needle so long a strand of yarn that it will become worn or roughened before it is used, and take care to have the stitches of even tension.

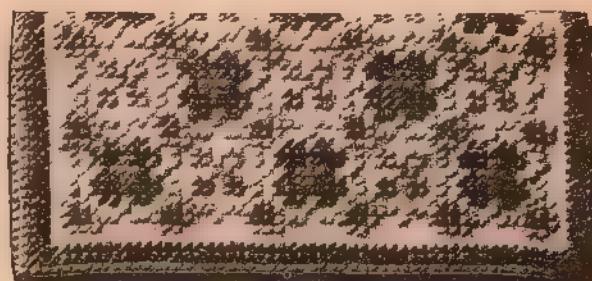
For our first design you will not really need a chart, it may be followed so easily and accurately from the illustration; the color chart, with symbols, is convenient, however. Three colors are used, dark blue, medium jade green and henna or terra-cotta; of the latter not more than three or four needlefuls will be required, but the single stitches, each in its proper place, enliven the work. The four-square motifs, each block consisting of three stitches each way, are green, the single stitch at center of this motif is henna, and the remainder of the work blue. Two rows of blue are carried around the outer edge as a

border, leaving the width of the turn-under outside this. Bringing your needle up at the lower left, insert it three threads above and to the right, bring it out directly below, three threads to the right of where it first came up, and repeat; the wrong side will show little straight or vertical stitches instead of the slanting ones, or half cross stitch. Do the second row of the border in the same way; if liked, the stitches of this row may slant to the left, giving a sort of herringbone effect or the border may be cross stitched. But the simple tent-stitch, as used for the major decoration, serves well and is done in half the time. Sixty-one stitches suffice for the entire width - each space on the chart counting as a stitch - and the soft, rather heavy yarn covers perfectly.

Beginning the all-over design, miss three threads from the border, each way - represented by an open space, as is the background throughout - bring the needle threaded with henna up through the next hole or mesh and make a single stitch, as directed; miss nine threads, eleven blue, miss nine, one henna, and repeat twice, which will bring you within three threads of the opposite edge. Holes or meshes may be counted instead of threads; that is, in making a stitch pass over two holes, diagonally, and put the needle down in the third. There may be a



A simple, artistic design.



This design is more elaborate but easily followed.

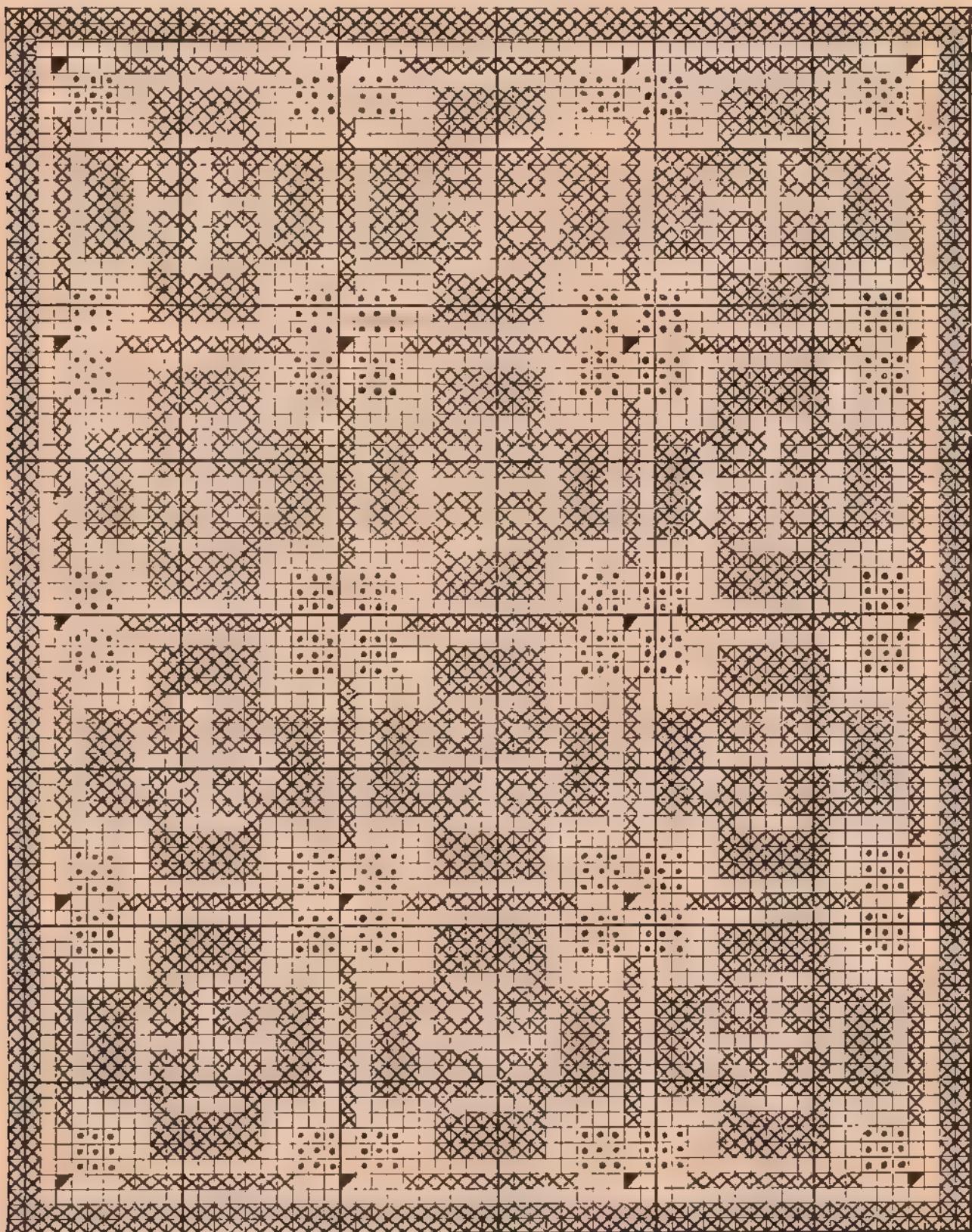
different needle for each color, or one may fasten off after using, especially in case of a single stitch at long intervals. Or the yarn may be carried along at the back, since the

wrong side will be covered by the lining later. The worker may well decide which method is the more convenient and applicable to any given design.



Blue  
Green  
Henna

Continued on following page



A working chart of the simple, artistic design.

### Tent Stitch continued

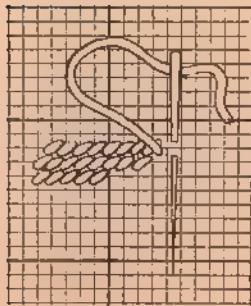
Having completed the embroidery, turn the edges to the wrong side evenly, following a thread; make the lining by covering a piece of buckram or stiff canvas the merest trifle smaller than the outside, with satin, taffeta or any preferred material in a color matching one of the dominant tones of the stitchery - green was used for both these models - put the lining in place and join the edges neatly with blind stitching; turn up one end to a depth of four inches, join the sides and fold

the other end over like a flap, and - there you are!

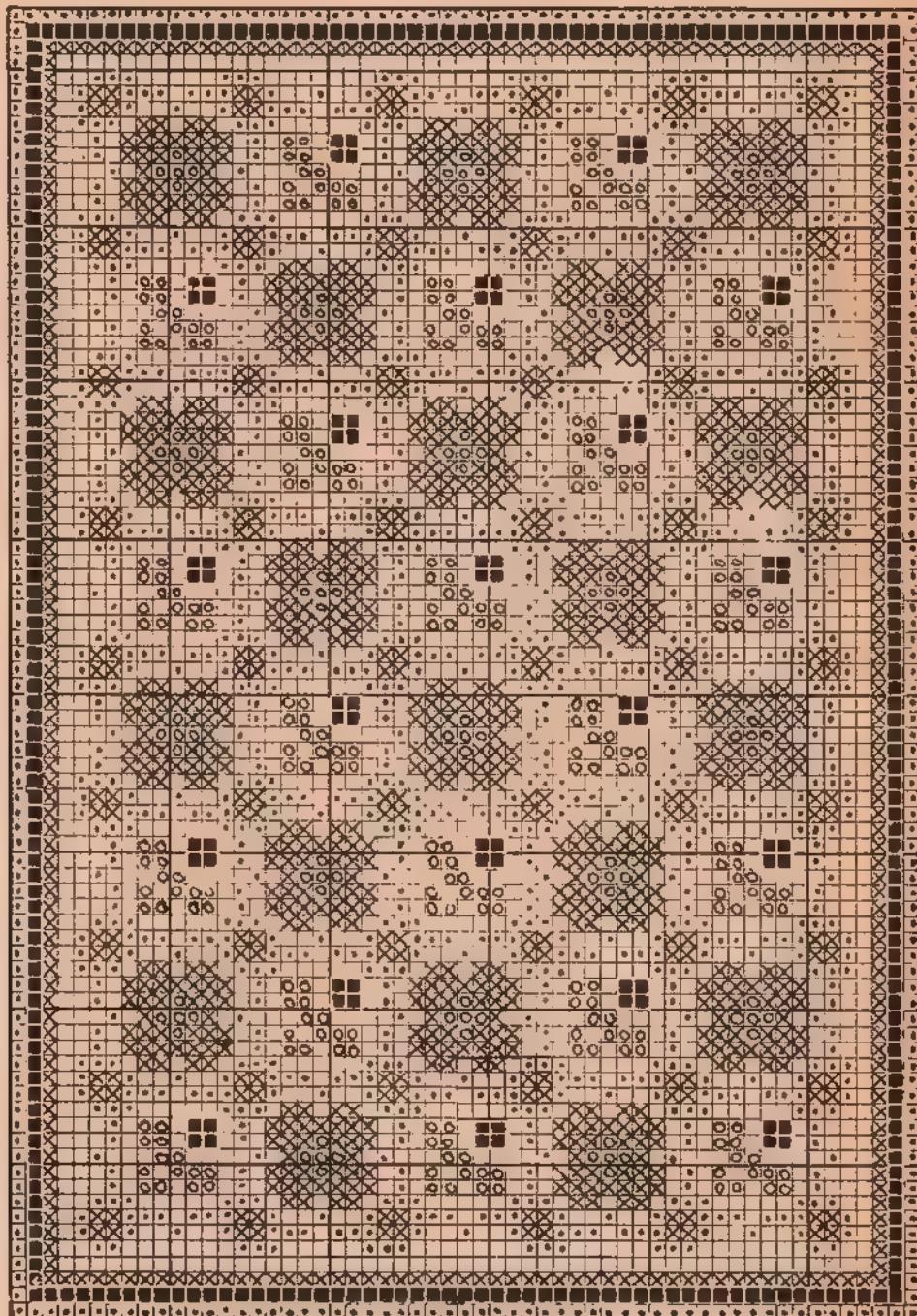
The second design is rather more elaborate, the smaller motifs requiring frequent changes, but it is very easily followed by aid of the chart. Four colors are used - blue, rose, green and orange, and the first three, in reverse order, form the border. Carry the work along exactly as directed, and make up the purse in the same way.

Many will enjoy making other pretty "folders" - cases for handkerchiefs, gloves, neckties, all sorts of

gifts which will readily suggest themselves. And a very interesting study will be that of creating one's own designs by aid of checked paper and watercolor paints. Until you try you have no idea how easy this is to do, and how fascinating; and the knowledge of color-combinations, harmonious and artistic, which such a study will lead to, is sure to be helpful in other ways. Just plan one of these purses to match your newest outfit and see how successful you will be.



Tent Stitch



A working chart of the more elaborate design.



The panel of "Spring" in filet crochet is suitable for pillow-tops, chair-backs, door panels, and bed-spreads. For a pillow, insert the crocheted panel in linen, which may be either plain or embroidered, and finish the edges with a filet crochet edging or Cluny lace. The size of the panel when finished will be governed by the thread used. When the panels are made for chair covers, a nice finish for the edges is a row of plain double crochet with picots, or a simple picot edging.

SPRING

91x127 meshes

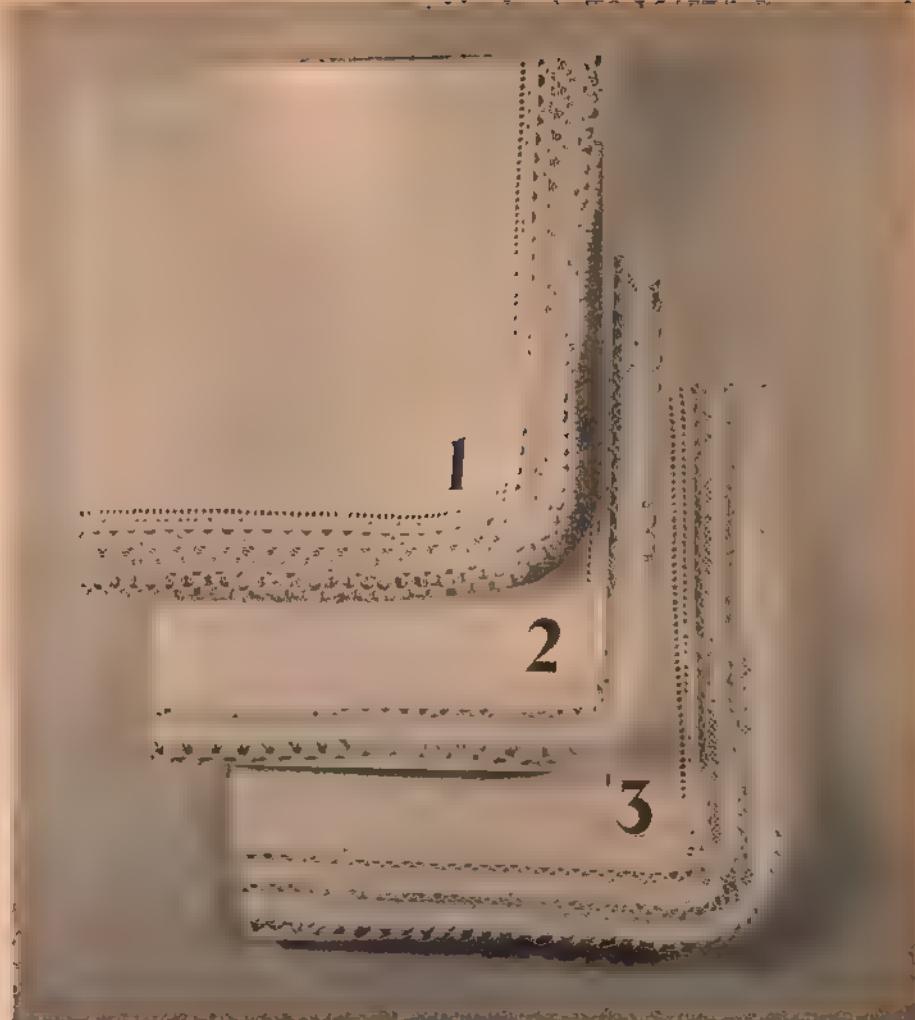
# nimble Fingers



by Myrtle M. Hamilton

February and March are good months to sit by the fireside and read a good book, feed the birds, watch television, and tat! Where I live, these months can be quite disappointing, with blizzards, slushy snow, mud, sleet and rain.

My designs this time, are tatted-lace-trimmed handkerchiefs. As a youngster, I remember pulling the threads from a fine piece of linen, hemstitching the hem by hand, and sewing on fine store lace, to make a handkerchief. I have experimented with tatting the lace onto double-hemstitched linen handkerchiefs, and find it much easier to do, and with more pleasing results. How many of you remember buying salt in cloth bags? These pieces of fairly fine cotton have even been hemstitched into good looking handkerchiefs. I recall from my high-school days, walking along an aisle in a country store, and examining the pretty lace trimmed handkerchiefs, which were pinned to a wire. It was quite a task to find just the right one for my special girl friend. The price ten cents! If you are buying a good plain linen handkerchief today, you will pay at least fifty-nine cents! Be sure and look them over to see that they are cut on the straight of the goods, and that the hemstitching is even. For tatting



## Three Pretty Hankie Trims

on an edge, you will want the best.

Handkerchiefs are collector items with some people, and they are especially appreciated by nurses, to place in their uniform pocket. I suggest tatting the lace in color, for these, as it will show better on a white uniform. Some of my friends like to carry a pretty handkerchief in the outside pocket of their purse, with the tatting showing. A pretty tatted trimmed handkerchief is always a nice "Thank You" for any occasion. Best Wishes, and Good Luck. Happy Tatting.

### HANDKERCHIEF NO. 1

#### Material:

125 yds. No. 100 crochet cotton

1½ yds. ½ inch wide lace

Linen handkerchief

Tatting shuttle

No. 13 crochet hook

With shuttle and ball thread, ½ in edge of handkerchief, - - Ch 2 d,p, 2 d, ½ in edge of lace, ch 2 d,p, 2 d,

leave one-fifth inch space, ½ in edge of handkerchief. Repeat from - - to near corner. - - - Ch 2 d,p, 2 d, leave one-fifth space lace, ½ in lace, Ch 2 d, skip ¼ inch lace, and J, Ch 2 d,p, 2 d, ½ in edge of handkerchief. Repeat from - - - 2 times, and repeat from beginning, around. Tie and cut thread and lace. Sew lace together.

Outer Edge; J in edge of lace, Ch 3 d,p, (2 d,p) 2 times, 3 d, leave one-fifth inch space, ½ in edge of lace, Continue around. Tie and cut.

Next row; J in center p, Ch 3 d,p (2 d,p) 2 times, 3 d, ½ in next center p, Etc. around.

### HANDKERCHIEF NO. 2

#### Material:

100 yds. lavender tatting thread

1½ yds. one-third inch wide lace

Linen handkerchief

Tatting shuttle

No. 13 crochet hook

With shuttle and ball thread, ½ in

edge of handkerchief, -:- Ch 4 d, | in edge of lace, ch 4 d, leave one-fifth inch space, | in edge of handkerchief, Ch 4 d, leave one-fifth inch space of lace, and join, Ch 4 d, J in edge of handkerchief. Repeat from -:- to near corner, -:- Ch 4 d, | in lace, ch 2 d, leave  $\frac{1}{4}$  inch lace, and | in lace, Ch 4 d, | in edge of handkerchief. Repeat from -:- 2 times, and repeat from beginning, around. Tie and cut. Sew lace together.

**Outer Edge:** -:- Make r of 5 d, | in edge of lace, 5 d, cl r, rw, Ch 5 d, p, 5 d, rw, Make r of 5 d, leave one-third inch space, | in edge of lace, 5 d, cl r. Repeat from -:- around. Tie and cut.

### HANDKERCHIEF NO. 3

#### Material:

125 yds. blue tatting cotton  
3 yds. one-third inch wide lace  
Linen handkerchief  
Tatting shuttle  
No. 13 crochet hook

With shuttle and ball thread, | in edge of handkerchief, -:- Ch 3 d, | in edge of lace, Ch 3 d, leave one-sixth inch space, | in edge of handkerchief, Ch 3 d, leave one-sixth inch space of lace, and | in lace, Ch 3 d, leave space, and | in edge of handkerchief. Repeat from -:- to near corner, -:- Ch 3 d, | in edge of lace, Ch 2 d, leave one-sixth inch space, and | in lace, Ch 3 d, | in edge of handkerchief. Repeat from -:- 2 times, and continue from beginning, around. Tie and cut thread and lace. Sew lace ends together.

**2nd rnd.** - J in edge of lace, Ch 4 d, | in edge of 2nd piece of lace, Ch 4 d, leave one-fifth inch space, and | in lace. Repeat around, joining second piece of lace a little closer at corners. Cut and sew lace.

**3rd rnd.** - With shuttle thread only, Make r of 3 d, | in edge of lace, 3 d, cl r, leave  $\frac{1}{4}$  inch thread, Make r of 3 d, leave one-fifth inch space, and | in lace, 3 d, cl r. Repeat from beginning, around. Tie and cut.

**Myrtle M. Hamilton, Ulysses, Pa.**  
**TMH**

#### Abbreviation

|           |               |
|-----------|---------------|
| d.....    | double stitch |
| ch.....   | chain         |
| r.....    | ring          |
| cl r..... | close ring    |
| .....     | join          |
| p.....    | picot         |
| rw.....   | reverse work  |

## Trimmings of Tatted Lace

by Helen Blanchard



No. 1



No. 2



No. 3



No. 4

You will like this dainty pattern. Plain net may be used, but the dotted effect is much more decorative. It is a very simple, but lovely design, and introduces a little weaving to make it novel and interesting.

One row makes a dainty edge finish, two unite to form a narrow insertion (No.1), three a wider edging (No.2), and four an insertion to correspond (No.3).

No.4 is a little variation which may be used in numberless ways where a narrow trim is needed. The long loose thread of the half-drawn-up ring which characterizes these designs makes a good foundation for joining the tatting to the fabric, always more or less of a problem.

To set the insertion into the net, roll the edge of the material and whip the long threads of the tatting with a close over-and-over stitch. The insertion is set into the collar in the same way but over the outer edge of a hem. One row of No.1 finishes the outer edges.

**No.1:** -:- Ring (r) 4 ds, (p, 4 ds) 3 times, close; r (4 ds, p) 5 times, 4 ds, do not close ring entirely but leave  $\frac{1}{2}$  in-

The insertion No.3 may be as wide as one wishes; joining additional rows by weaving the loose threads together.

If fine thread is used this pattern makes a dainty trim for baby things, organdy blouses, neckwear or fine underthings.

of an inch open between ends; repeat from -:- for length. Make a second strip in the same way, joining mid-p of each small ring to mid-p of each large open ring, as shown in illustration.

**No.2:** Make and join two strips as in No.1, then make an extra strip and join to one side of first strip by weaving in the following manner: Hold the two strips together over the finger about an eighth of an inch apart so that the closed rings and the open rings come opposite each other. Thread a needle with the same thread used for the tatting and weave the long threads of the half rings together by putting the needle under each thread alternately; this makes the straight, open bar. If the long threads to be woven are not exactly the same length it does not matter, for the weaving makes them match.

No.3 shows the addition of a fourth strip as in No.1, joined to opposite side of No.2. Make two pieces like No.1, then weave them together as directed for No.2.

No.4 starts with a string of half-rings, with 4 ds between the extra long picots, and a space between the rings equal to their length. Join ball thread to latter end of work and chain back 6 ds between joinings to the picots. After joining to the thread between rings make a closed ring of (3 ds, p) 3 times, 3 ds, and join this ring also to the space thread before going on. Picots can be added to the three lower loops at center of each chain, if desired.



## How To Knit Two Socks At Once

Wind your yarn in two balls; use one set of needles, but cast on twice the number of stitches that would be required for one sock, using first the yarn from one ball, then from the other. Have 40 stitches on each of two needles, and 48 on the third. Hold one thread over the right forefinger in the usual American way, the other on the left forefinger. The 1st thread (over right forefinger) is used to purl the 1st or upper stitch, and the 2d thread (over left forefinger) to knit the 2d or lower stitch, unless otherwise directed. By bearing this in mind the work is greatly simplified; but one must be careful not to get "mixed up" in alternating the stitches.

The ribbed top of the stocking is about a finger-length, or four inches, and if found too difficult to do with two threads the ribbing may be done separately; then join the socks by putting one inside the other and knitting the stitches alternately, first from one, then from the other, until you have transferred them to one set of needles.

For the ribbing: (Purl 1st stitch, knit 2d) twice, (knit 1st stitch, purl 2d) twice; repeat. You will see that

you thus get the double rib (of knit 2, purl 2) on each sock, working off 8 stitches for one repeat instead of 4 stitches, as would be the case were you knitting the socks separately.

Having finished the ribbing, purl 1st stitch and knit 2d until the leg of sock measures eleven inches. Remember to alternate the threads, always, beginning a needle with the 1st thread if the preceding needle ended with the 2d.

For the heel: Take 66 stitches on one needle, and knit and purl back and forth on these for about two and one-half inches, slipping the first 2 stitches of each row. Holding inner side of socks toward you, slip 2 stitches (1 stitch of each sock), knit and purl 36 stitches, narrow with each thread (thus: Purl 2 together, letting the stitch between these 2, or the 2d stitch, slip off, pick up this stitch and knit 2 together), then purl 1st and knit 2d stitch, turn; slip 2, purl and knit 14, narrow, purl 1 and knit 1, turn; slip 2, purl and knit 16, narrow, purl and knit 1, turn; slip 2, knit 18, narrow, knit 2 (remembering always that the 1st stitch, or that for which the right-hand thread is used, is purled, and the 2d or left is

knitted, alternately), turn; slip 2, knit 20, narrow, knit 2, turn; slip 2, knit 22, narrow, knit 2, turn; slip 2, knit 24, narrow, knit 2, turn; slip 2, knit 26, narrow, knit 2, turn; slip 2, knit 28, narrow, knit 2, turn; slip 2, knit 30, narrow, knit 2, turn; slip 2, knit 30, narrow, turn, and continue until all the stitches are narrowed off. Now pick up 12 stitches on side of each heel, alternately purling and knitting, until there are 24 stitches on 1st needle, purl and knit across 2d needle, pick up the stitches on other side of each heel, 24 in all, for 3d needle, and divide the 34 stitches on upper part of heel, putting 16 stitches on 1st needle and 18 stitches on 3d; also transfer 8 stitches from 2d needle to 1st, and 8 stitches from 2d needle to 3d. There should now be 48 stitches on 1st needle, 46 on 2d needle and 50 stitches on 3d needle. Knit once around plain (remembering the alternate purling and knitting), knit to within 10 stitches of end of 1st needle, narrow, knit across 2d needle and 6 stitches on 3d, narrow, and finish the round plain. Repeat last 2 rounds, narrowing in the same place every other round until there remain 120 stitches in all; divide these equally, 40 on each needle, and knit until the foot is nine inches in length.

To shape the toe: Knit 10, (purl and knit), narrow; repeat; knit 5 rounds plain; knit 8, narrow, repeat; knit 4 rounds, knit 6, narrow, repeat; knit 3 rounds, knit 4, narrow, repeat; knit 2 rounds, knit 2, narrow, repeat; knit 1 round; knit 1, narrow; repeat; knit 1 round. Repeat last 2 rounds until 24 stitches remain, break the yarn, leaving eight or ten inches of each thread, pull out the needles carefully, separate the socks, and finish off as follows: Thread a small darning or blunt-pointed worsted needle with the yarn; have the 12 stitches evenly divided, 6 stitches on each of 2 needles, laid together, - put needle through 1st stitch on 1st needle as if to knit it, draw through and take off, insert needle in next stitch on same needle as if to purl, draw through but do not take off; insert needle as if to purl in 1st stitch of opposite knitting needle, draw through and take off, insert needle in next stitch of same needle as if to knit, draw through but do not take off; repeat until all the stitches are off, always keeping the yarn between the 2 needles as you work. Finish off by darning the end neatly.

# Cherry - Bough Lace, Corner and Triangle



For the lace, commence with a chain of 160 stitches, and turn at the end of each row. A preliminary row, which runs downward, is worked first: One treble in the 8th stitch from the needle, then 3 more trebles (for a group of 4 trebles), 5 spaces, 10 trebles, 39 spaces, 4 trebles, 1 space, 4 trebles.

1. Increase, chain (ch) 8 of which miss 5 stitches (st), then 4 trebles (tr) in next 4 st, 1 space (sp), 4 tr, 41 sp, 7 tr, 3 sp, 7 tr, 2 sp.

2. One sp (turn with 5 ch to form the 1st sp of a downward row), 4 tr, 5 sp, 7 tr, 14 sp, 19 tr, 21 sp, 4 tr, 1 sp, 4 tr in end 4 tr.

3. Ch 5, 4 tr in 4 tr, 1 sp, 4 tr, 20 sp, 25 tr, 13 sp, 7 tr, 3 sp, 7 tr, 2 sp.

4. One sp, 4 tr, 5 sp, 7 tr, 12 sp, 31 tr, 19 sp, 4 tr, 1 sp, 4 tr in end 4 tr.

5. Ch 5, 4 tr in 4 tr, 1 sp, 4 tr, 19 sp, 22 tr, 2 sp, 4 tr, 13 sp, 7 tr, 2 sp, 7 tr, 2 sp.

6. One sp, 4 tr, 4 sp, 4 tr, 1 sp, 4 tr, 10 sp, 13 tr, 1 sp, 22 tr, 19 sp, 4 tr, 1 sp, 4 tr in end 4 tr.

7. Ch 5, 4 tr in 4 tr, 1 sp, 4 tr, 19 sp, 22 tr, 2 sp, 4 tr, 1 sp, 7 tr, 9 sp, 4 tr, 1 sp, 4 tr, 2 sp, 7 tr, 2 sp.

8. One sp, 4 tr, 4 sp, 4 tr, 1 sp, 4 tr, 9 sp, 4 tr, 2 sp, 25 tr, 20 sp, 4 tr, 1 sp, 4 tr (this leaves 3 tr of last row free for decrease).

9. Ch 5, 4 tr in 4 tr, 1 sp, 4 tr, 14 sp,

19 tr, 1 sp, 22 tr, 2 sp, 7 tr, 7 sp, 7 tr, 1 sp, 4 tr, 2 sp, 7 tr, 2 sp.

10. One sp, 4 tr, 4 sp, 7 tr, 1 sp, 7 tr, 6 sp, 4 tr, 4 sp, 16 tr, 1 sp, 25 tr, 13 sp, 4 tr, 1 sp, 4 tr in end 4 tr.

11. Ch 5, 4 tr in 4 tr, 1 sp, 4 tr, 12 sp, 31 tr, 3 sp, 4 tr, 5 sp, 7 tr, 1 sp, 10 tr, (1 sp, 4 tr) 3 times, alternately, 2 sp, 7 tr, 2 sp.

12. One sp, 4 tr, 4 sp, 4 tr, 1 sp, 4 tr, 1 sp, 7 tr, 2 sp, 10 tr, 7 sp, 13 tr, 3 sp, 19 tr, 11 sp, 4 tr, 1 sp, 4 tr (3 tr of last row are left free, for decrease, as before).

13. Ch 5, 4 tr in 4 tr, 1 sp, 4 tr, 11 sp, 19 tr, 1 sp, 10 tr, 2 sp, 10 tr, 9 sp, 7 tr, 2 sp, 4 tr, 1 sp, 4 tr, 2 sp, 7 tr, 2 sp.

14. One sp, 4 tr, 4 sp, 4 tr, (1 sp, 4 tr) twice, 1 sp, 16 tr, 3 sp, 10 tr, 4 sp, 4 tr, 3 sp, 19 tr, 11 sp, 4 tr, 1 sp, 4 tr in end 4 tr.

15. Increase, ch 8 of which miss 5 st, then 4 tr, 1 sp, 4 tr, 12 sp, 31 tr, 6 sp, 16 tr, 4 sp, 7 tr, (1 sp, 4 tr) twice, 2 sp, 7 tr, 2 sp.

16. One sp, 4 tr, 4 sp, 4 tr, 1 sp, 7 tr, 1 sp, 10 tr, 13 sp, 31 tr, 12 sp, 4 tr, 1 sp, 4 tr in end 4 tr.

17. Ch 5, 4 tr in 4 tr, 1 sp, 4 tr, 5 sp, 19 tr, 2 sp, 25 tr, 1 sp, 10 tr, 9 sp, 7 tr, 3 sp, 4 tr, 1 sp, 7 tr, 2 sp, 7 tr, 2 sp.

18. One sp, 4 tr, 4 sp, 7 tr, 1 sp, 7 tr, 3 sp, 10 tr, 2 sp, 19 tr, 4 sp, 19 tr, 2 sp, 25 tr, 4 sp, 4 tr, 1 sp, 4 tr in end 4 tr.

19. Increase, ch 8 of which miss 5

st, then 4 tr, 1 sp, 4 tr, 4 sp, 31 tr, 7 sp, 13 tr, 5 sp, 13 tr, 4 sp, 7 tr, (2 sp, 7 tr) twice, 2 sp.

20. One sp, 4 tr, 4 sp, 7 tr, 3 sp, 7 tr, 16 sp, 7 tr, 5 sp, 4 tr, 3 sp, 19 tr, 4 sp, 4 tr, 1 sp, 4 tr in end 4 tr.

21. Ch 5, 4 tr in 4 tr, 1 sp, 4 tr, 4 sp, 19 tr, 1 sp, 13 tr, 2 sp, 7 tr, 2 sp, 19 tr, 9 sp, 7 tr, 3 sp, 10 tr, 2 sp, 7 tr, 2 sp.

22. One sp, 4 tr, 5 sp, 7 tr, 4 sp, 10 tr, 6 sp, 25 tr, 3 sp, 7 tr, 1 sp, 4 tr, 3 sp, 19 tr, 4 sp, 4 tr, 1 sp, 4 tr in end 4 tr.

23. Ch 5, 4 tr in 4 tr, 1 sp, 4 tr, 4 sp, 31 tr, 5 sp, 19 tr, 3 sp, 4 tr, 2 sp, 13 tr, 6 sp, 7 tr, 3 sp, 7 tr, 2 sp.

24. One sp, 4 tr, 5 sp, 7 tr, 9 sp, 19 tr, 1 sp, 19 tr, 5 sp, 31 tr, 3 sp, 4 tr, 1 sp, 4 tr (3 tr left free, for decrease, as before).

25. Ch 5, 4 tr in 4 tr, 1 sp, 4 tr, 4 sp, 25 tr, 6 sp, 19 tr, 3 sp, 4 tr, 12 sp, 7 tr, 3 sp, 7 tr, 2 sp.

26. One sp, 4 tr, 5 sp, 7 tr, 12 sp, 31 tr, 7 sp, 19 tr, 5 sp, 4 tr, 1 sp, 4 tr in end 4 tr.

27. Ch 5, 4 tr in 4 tr, 1 sp, 4 tr, 18 sp, 31 tr, 12 sp, 7 tr, 3 sp, 7 tr, 2 sp.

28. One sp, 4 tr, 5 sp, 7 tr, 12 sp, 31 tr, 17 sp, 4 tr, 1 sp, 4 tr (3 tr left free, for decrease).

29. Ch 5, 4 tr in 4 tr, 1 sp, 4 tr, 18 sp, 25 tr, 13 sp, 7 tr, 3 sp, 7 tr, 2 sp.

30. One sp, 4 tr, 6 sp, 7 tr, 13 sp, 19 tr, 19 sp, 4 tr, 1 sp, 4 tr in end 4 tr.

*Continued on next page*

31. Increase, ch 8 of which miss 5 st, then 4 tr, 1 sp, 4 tr, 39 sp, 7 tr, 4 sp, 7 tr, 2 sp.
32. One sp, 4 tr, 6 sp, 7 tr, 39 sp, 4 tr, 1 sp, 4 tr in end 4 tr.
33. Ch 5, 4 tr in 4 tr, 1 sp, 4 tr, 38 sp, 7 tr, 5 sp, 7 tr, 2 sp.
34. One sp, 4 tr, 7 sp, 7 tr, 13 sp, 7 tr, 3 sp, 13 tr, 16 sp, 4 tr, 1 sp, 4 tr in end 4 tr.
35. Increase, ch 8 of which miss 5 st, then 4 tr, 1 sp, 4 tr, 11 sp, 13 tr, 4 sp, 13 tr, 2 sp, 10 tr, 10 sp, 10 tr, 5 sp, 7 tr, 2 sp.
36. One sp, 4 tr, (8 sp, 10 tr) twice, 2 sp, 37 tr, 12 sp, 4 tr, 1 sp, 4 tr in end 4 tr.
37. Ch 5, 4 tr in 4 tr, 1 sp, 4 tr, 9 sp, 64 tr, 7 sp, 7 tr, 1 sp, 7 tr, 4 sp, 7 tr, 2 sp.
38. One sp, 4 tr, 5 sp, 7 tr, 2 sp, 10 tr, 5 sp, 70 tr, 8 sp, 4 tr, 1 sp, 4 tr in end 4 tr.
39. Ch 5, 4 tr in 4 tr, 1 sp, 4 tr, 7 sp, 16 tr, 7 sp, 40 tr, 4 sp, 7 tr, 1 sp, 4 tr, 2 sp, 4 tr, 3 sp, 7 tr, 2 sp.
40. One sp, 4 tr, 5 sp, 4 tr, 2 sp, 4 tr, 1 sp, 7 tr, 4 sp, 31 tr, 4 sp, 40 tr, 5 sp, 4 tr, 1 sp, 4 tr in end 4 tr.
41. Ch 5, 4 tr in 4 tr, 1 sp, 4 tr, 8 sp, 40 tr, 4 sp, 22 tr, 4 sp, 7 tr, 1 sp, 7 tr, 1 sp, 4 tr, 3 sp, 7 tr, 2 sp.
42. One sp, 4 tr, 5 sp, 4 tr, 1 sp, 4 tr, 2 sp, 7 tr, 4 sp, 16 tr, 3 sp, 43 tr, 9 sp, 4 tr, 1 sp, 4 tr (3 tr left free for decrease).
43. Ch 5, 4 tr in 4 tr, 1 sp, 4 tr, 11 sp, 43 tr, 2 sp, 13 tr, 4 sp, 7 tr, 2 sp, 4 tr, 1 sp, 4 tr, 3 sp, 7 tr, 2 sp.
44. One sp, 4 tr, 6 sp, 7 tr, 2 sp, 10 tr, 4 sp, 7 tr, 2 sp, 28 tr, 2 sp, 16 tr, 10 sp, 4 tr, 1 sp, 4 tr in end 4 tr.
45. Ch 5, 4 tr in 4 tr, 1 sp, 4 tr, 16 sp, 34 tr, 2 sp, 4 tr, 4 sp, 7 tr, 4 sp, 4 tr, 4 sp, 7 tr, 2 sp.
46. One sp, 4 tr, 6 sp, 4 tr, 4 sp, 7 tr, 6 sp, 28 tr, 18 sp, 4 tr, 1 sp, 4 tr, (3 tr left free, for decrease).
47. Ch 5, 4 tr in 4 tr, 1 sp, 4 tr, 20 sp, 25 tr, 1 sp, 4 tr, 3 sp, 7 tr, 4 sp, 7 tr, 3 sp, 7 tr, 2 sp.
48. One sp, 4 tr, 5 sp, 4 tr, 5 sp, 7 tr, 3 sp, 4 tr, 5 sp, 16 tr, 19 sp, 4 tr, 1 sp, 4 tr in end 4 tr.
49. Increase, ch 8 of which miss 5 st, then 4 tr, 1 sp, 4 tr, 29 sp, 4 tr, 4 sp, 7 tr, 3 sp, 4 tr, 1 sp, 4 tr, 3 sp, 7 tr, 2 sp.
50. One sp, 4 tr, 5 sp, 4 tr, 1 sp, 4 tr, 3 sp, 7 tr, 4 sp, 4 tr, 23 sp, 4 tr, 5 sp, 4 tr, 1 sp, 4 tr in end 4 tr.
51. Ch 5, 4 tr in 4 tr, 1 sp, 4 tr, 5 sp, 4 tr, 23 sp, 4 tr, 4 sp, 7 tr, 2 sp, 7 tr, 1 sp, 4 tr, 3 sp, 7 tr, 2 sp.
52. One sp, 4 tr, 5 sp, 4 tr, 2 sp, 4 tr, 2 sp, 7 tr, 3 sp, 7 tr, 23 sp, 4 tr, 5 sp, 4 tr, 1 sp, 4 tr in end 4 tr.
53. Increase, ch 8 of which miss 5 st, then 4 tr, 1 sp, 4 tr, 6 sp, 7 tr, 4 sp, 7 tr, 17 sp, 4 tr, 3 sp, 7 tr, (1 sp, 7 tr) twice, 3 sp, 7 tr, 2 sp.
54. One sp, 4 tr, 6 sp, 4 tr, 2 sp, 7 tr, 1 sp, 4 tr, 2 sp, 7 tr, 14 sp, 13 tr, 4 sp, 10 tr, 6 sp, 4 tr, 1 sp, 4 tr in end 4 tr.
55. Ch 5, 4 tr in 4 tr, 1 sp, 4 tr, 6 sp, 16 tr, 3 sp, 16 tr, 13 sp, 7 tr, (2 sp, 7 tr) twice, 4 sp, 7 tr, 2 sp.
56. One sp, 4 tr, 7 sp, 4 tr, 3 sp, 10 tr, 6 sp, 13 tr, 3 sp, 19 tr, 2 sp, 19 tr, 7 sp, 4 tr, 1 sp, 4 tr in end 4 tr.
57. Ch 5, 4 tr in 4 tr, 1 sp, 4 tr, 7 sp, 46 tr, 3 sp, 13 tr, 3 sp, 10 tr, 2 sp, 4 tr, 1 sp, 7 tr, 5 sp, 7 tr, 2 sp.
58. One sp, 4 tr, 8 sp, 7 tr, 1 sp, 7 tr, 2 sp, 7 tr, 1 sp, 70 tr, 6 sp, 4 tr, 1 sp, 4 tr (3 tr left free for decrease).
59. Ch 5, 4 tr in 4 tr, 1 sp, 4 tr, 7 sp, 13 tr, 3 sp, 43 tr, 7 sp, 10 tr, 7 sp, 7 tr, 2 sp.
60. One sp, 4 tr, 17 sp, 4 tr, 2 sp, 31 tr, 4 sp, 19 tr, 7 sp, 4 tr, 1 sp, 4 tr in end 4 tr.
61. Ch 5, 4 tr in 4 tr, 1 sp, 4 tr, 9 sp, 22 tr, 4 sp, 10 tr, 5 sp, 10 tr, 6 sp, 4 tr, 7 sp, 7 tr, 2 sp.
62. One sp, 4 tr, 9 sp, 4 tr, 6 sp, 22 tr, 5 sp, 37 tr, 6 sp, 4 tr, 1 sp, 4 tr (3 tr left free, for decrease).
63. Ch 5, 4 tr in 4 tr, 1 sp, 4 tr, 7 sp, 67 tr, 7 sp, 7 tr, 6 sp, 7 tr, 2 sp.
64. One sp, 4 tr, 7 sp, 7 tr, 8 sp, 61 tr, 9 sp, 4 tr, 1 sp, 4 tr in end 4 tr.
65. Increase, ch 8 of which miss 5 st, then 4 tr, 1 sp, 4 tr, 13 sp, 34 tr, 2 sp, 10 tr, 9 sp, 7 tr, 5 sp, 7 tr, 2 sp.
66. 1 sp, 4 tr, 6 sp, 10 tr, 11 sp, 7 tr, 2 sp, 13 tr, 2 sp, 16 tr, 12 sp, 4 tr, 1 sp, 4 tr in end 4 tr.
67. Ch 5, 4 tr in 4 tr, 1 sp, 4 tr, 10 sp, 13 tr, 4 sp, 13 tr, 17 sp, 7 tr, 4 sp, 7 tr, 2 sp.
68. One sp, 4 tr, 5 sp, 10 tr, 39 sp, 4 tr, 1 sp, 4 tr in end 4 tr.

### Cherry Bough Triangle

- This row corresponds to the preliminary row and completes the pattern; to repeat, commence again at the 1st row.
- For the Corner: Work from the 1st row of the lace pattern to the 60th row inclusive; then proceed for the first part of the corner.
1. Ch 5, 4 tr in 4 tr, 1 sp, 4 tr, 9 sp, 22 tr, 4 sp, 10 tr, 5 sp, 10 tr, 5 sp, 7 tr, 7 sp, 7 tr, 2 sp.
  2. One sp, 4 tr, 8 sp, 10 tr, 5 sp, 22 tr, 5 sp, 37 tr, 6 sp, 4 tr, 1 sp, 4 tr (3 tr left free, for decrease as before).
  3. Ch 5, 4 tr in 4 tr, 1 sp, 4 tr, 7 sp, 67 tr, 7 sp, 7 tr, 6 sp, 7 tr, 2 sp.
  4. One sp, 4 tr, 7 sp, 10 tr, 7 sp, 61 tr, 9 sp, 4 tr, 1 sp, 4 tr in end 4 tr.
  5. Increase, ch 8 of which miss 5 st,

then 4 tr, 1 sp, 4 tr, 13 sp, 34 tr, 2 sp, 10 tr, 9 sp, 7 tr, 5 sp, 7 tr (this leaves 3 tr and the top sp of last row free).

6. Six sp (ch 5 for the 1st sp), 10 tr, 11 sp, 7 tr, 2 sp, 13 tr, 2 sp, 16 tr, 12 sp, 4 tr, 1 sp, 4 tr in end 4 tr.

7. Ch 5, 4 tr in 4 tr, 1 sp, 4 tr, 10 sp, 13 tr, 4 sp, 13 tr, 17 sp, 7 tr, 4 sp (this leaves 2 sp of last row free).

8. Four sp, 7 tr, 39 sp, 4 tr, 1 sp, 4 tr in end 4 tr.

9. Increase, ch 8 of which miss 5 st, then 4 tr, 1 sp, 4 tr, 40 sp, 7 tr, 4 sp (this row and the following 3 rows are level with the last 2 rows).

10. Four sp, 7 tr, 6 sp, 4 tr, 33 sp, 4 tr, 1 sp, 4 tr in end 4 tr.

11. Ch 5, 4 tr in 4 tr, 1 sp, 4 tr, 33 sp, 4 tr, 6 sp, 7 tr, 4 sp.

12. Four sp, 10 tr, 3 sp, 7 tr, 12 sp, 19 tr, 16 sp, 4 tr, 1 sp, 4 tr in end 4 tr.

13. Ch 5, 4 tr in 4 tr, 1 sp, 4 tr, 15 sp, 25 tr, 13 sp, 13 tr, 1 sp, 4 tr (this leaves 4 sp of last row free).

14. Two sp, 4 tr, 2 sp, 7 tr, 11 sp, 31 tr, 14 sp, 4 tr, 1 sp, 4 tr in end 4 tr.

15. Ch 5, 4 tr in 4 tr, 1 sp, 4 tr, 14 sp, 19 tr, 3 sp, 4 tr, 2 sp, 10 tr, 6 sp, 4 tr, 4 sp (2 sp of last row left free).

16. Five sp, 7 tr, 2 sp, 7 tr, 3 sp, 16 tr, 1 sp, 19 tr, 13 sp, 4 tr, 1 sp, 4 tr (3 tr left free for decrease).

17. Ch 5, 4 tr in 4 tr, 1 sp, 4 tr, 13 sp, 19 tr, 3 sp, 4 tr, 3 sp, 19 tr, 5 sp (2 sp of last row left free).

18. Eleven sp, 4 tr, 2 sp, 31 tr, 13 sp, 4 tr, 1 sp, 4 tr in end 4 tr.

19. Ch 5, 4 tr in 4 tr, 1 sp, 4 tr, 13 sp, 31 tr, 1 sp, 7 tr, 1 sp (10 sp, of last row left free).

20. Two sp, 4 tr, 2 sp, 25 tr, 13 sp, 4 tr, 1 sp, 4 tr, (3 tr left free for decrease).

21. Ch 5, 4 tr in 4 tr, 1 sp, 4 tr, 14 sp, 19 tr, 2 sp, 4 tr, 3 sp (this is level with the last 2 rows).

22. Three sp, 4 tr, 22 sp, 4 tr, 1 sp, 4 tr in end 4 tr.

23. Increase, ch 8 of which miss 5 st, then 4 tr, 1 sp, 4 tr, 20 sp, 10 tr (the equivalent of 4 sp of last row, left free).

24. Two sp, 7 tr, 19 sp, 4 tr, 1 sp, 4 tr in end 4 tr.

25. Ch 5, 4 tr in 4 tr, 1 sp, 4 tr, 5 sp, 19 tr, 7 sp, 7 tr, 1 sp (2 sp of last row left free).

26. Four tr (ch 3 for the 1st tr), 1 sp, 4 tr, 6 sp, 25 tr, 4 sp, 4 tr, 1 sp, 4 tr in end 4 tr.

27. Increase, ch 8 of which miss 5 st, then 4 tr, 1 sp, 4 tr, 4 sp, 31 tr, 2 sp, 10 tr, 1 sp (the equivalent fo 2 sp of last row left free).

28. Three sp, 13 tr, 3 sp, 19 tr, 4 sp, 4 tr, 1 sp, 4 tr in end 4 tr.

29. Ch 5, 4 tr in 4 tr, 1 sp, 4 tr, 4 sp, 19 tr, 1 sp, 10 tr, 6 sp (level with last 2 rows).

30. Six sp, 4 tr, 3 sp, 19 tr, 4 sp, 4 tr, 1 sp, 4 tr in end 4 tr.

31. Ch 5, 4 tr in 4 tr, 1 sp, 4 tr, 4 sp, 31 tr, 2 sp (4 sp of last row left free).

32. Two sp, 31 tr, 3 sp, 4 tr, 1 sp, 4 tr (3 tr left free for decrease).

33. Ch 5, 4 tr in 4 tr, 1 sp, 4 tr, 4 sp, 25 tr, 3 sp (level with last 2 rows).

34. Four sp, 19 tr, 5 sp, 4 tr, 1 sp, 4 tr in end 4 tr.

35. Ch 5, 4 tr in 4 tr, 1 sp, 4 tr, 11 sp (4 sp of last row left free).

36. Ten sp, 4 tr, 1 sp, 4 tr (3 tr left free for decrease).

37. Ch 5, 4 tr in 4 tr, 1 sp, 4 tr, 4 sp (6 sp of last row left free. The following 15 rows are also on this level).

38. Four sp, 4 tr, 1 sp, 4 tr in end 4 tr.

39. Increase, ch 8 of which miss 5 st, then 4 tr, 1 sp, 4 tr, 5 sp.

40. Five sp, 4 tr, 1 sp, 4 tr in end 4 tr.

41. Ch 5, 4 tr in 4 tr, 1 sp, 4 tr, 5 sp.

42. Five sp, 4 tr, 1 sp, 4 tr in end 4 tr.

43. Increase, ch 8 of which miss 5 st, then 4 tr, 1 sp, 4 tr, 6 sp.

44. Six sp, 4 tr, 1 sp, 4 tr in end 4 tr.

45. Ch 5, 4 tr in 4 tr, 1 sp, 4 tr, 6 sp.

46. Like 44th row.

47. Like 45th row.

48. Like 44th row.

49. Like 45th row.

50. Five sp, 4 tr, 1 sp, 4 tr (3 tr left free, for decrease).

51. Decrease, ch 5, miss 3 tr, then 4 tr, 1 sp, 4 tr, 4 sp.

52. Three sp, 4 tr, 1 sp, 4 tr (3 tr left free for decrease).

53. Decrease, ch 5, miss 3 tr, then 4 tr, 1 sp, 4 tr (2 sp of last row left free).

54. One sp, 4 tr (3 tr left free for decrease).

55. Ch 8 (1st 5 ch for a loop), miss 3 tr, then makes a slip-stitch (sl st) in the top tr of the group, and 3 sl st in the next 3 ch of the space above.

56. Three tr. This completes the 1st part.

#### For the 2nd part:

1. Increase, ch 8 of which miss 5 st, then 4 tr, 1 sp, 4 tr, then ch 2 (for a sp), join with a sl st to the tr between the 2 sp left free at the top of the 52nd row of the 1st part, and sl st to the top of the row.

2. Ch 2 (for a sp), 4 tr in 4 tr, 1 sp, 4 tr in end 4 tr.

3. Ch 5, 4 tr in 4 tr, 1 sp, 4 tr, 8 sp, 19 tr, 2 sp, then ch 2, join as before to the first free tr of the next (upright)

row of the 1st part, and sl st over the sp above to the next tr.

4. Two sp, 25 tr, 7 sp, 4 tr, 1 sp, 4 tr in end 4 tr.

5. Ch 5, 4 tr in 4 tr, 1 sp, 4 tr, 6 sp, 31 tr, then ch 2, join as before to the next free tr of the upright row, and sl st to the following tr. The method of joining to the 1st part continues in the same way (unless otherwise stated), and the detail need not be repeated as it will now be understood.

6. One sp, 31 tr, 6 sp, 4 tr, 1 sp, 4 tr in end 4 tr.

7. Ch 5, 4 tr in 4 tr, 1 sp, 4 tr, 6 sp, 31 tr, then ch 2, join to the upright row, and sl st to the top.

8. One sp, 31 tr, 5 sp, 4 tr, 1 sp, 4 tr (3 tr left free for decrease).

9. Ch 5, 4 tr in 4 tr, 1 sp, 4 tr, 5 sp, 13 tr, 3 sp, 10 tr, 2 sp, then ch 2 and join next upright row.

10. Three sp, 10 tr, 1 sp, 4 tr, 1 sp, 13 tr, 5 sp, 4 tr, 1 sp, 4 tr in end 4 tr.

11. Ch 5, 4 tr in 4 tr, 1 sp, 4 tr, 6 sp, 10 tr, 1 sp, 4 tr, 1 sp, 7 tr, 3 sp, then ch 2 and join, and sl st to the top of the upright row.

12. Five sp, 19 tr, 6 sp, 4 tr, 1 sp, 4 tr (3 tr left free for decrease).

13. Ch 5, 4 tr in 4 tr, 1 sp, 4 tr, 10 sp, 4 tr, 7 sp, 4 tr, 1 sp, then ch 2 and join to next upright row.

14. One sp, 7 tr, 5 sp, 7 tr, 11 sp, 4 tr, 1 sp, 4 tr in end 4 tr.

15. Increase, ch 8 of which miss 5 st, then 4 tr, 1 sp, 4 tr, 14 sp, 7 tr, 5 sp, 3 tr, then join to next free tr of upright row and sl st to the top of the row.

16. One sp, 16 tr, 5 sp, 19 tr, 5 sp, 4 tr, 1 sp, 4 tr in end 4 tr.

17. Ch 5, 4 tr in 4 tr, 1 sp, 4 tr, 4 sp, 25 tr, 9 sp, 13 tr, then ch 2, join to the bottom st of the tr group of next upright row, and sl st to the top.

18. Three tr, 4 sp, 4 tr, 7 sp, 31 tr, 3 sp, 4 tr, 1 sp, 4 tr in end 4 tr.

19. Increase, ch 8 of which miss 5 st, then 4 tr, 1 sp, 4 tr, 14 sp, 7 tr, 5 sp, 3 tr, then join to next free tr of upright row and sl st to the top of the row.

20. Nine sp, 7 tr, 3 sp, 13 tr, 1 sp, 19 tr, 4 sp, 4 tr, 1 sp, 4 tr in end 4 tr.

21. Ch 5, 4 tr in 4 tr, 1 sp, 4 tr, 4 sp, 19 tr, 3 sp, 4 tr, 8 sp, 19 tr, 2 sp, then ch 2, join to the top st of the tr group of next upright row, and sl st to the next tr.

22. Two sp, 25 tr, 7 sp, 31 tr, 4 sp, 4 tr, 1 sp, 4 tr in end 4 tr.

23. Ch 5, 4 tr in 4 tr, 1 sp, 4 tr, 4 sp, 31 tr, 6 sp, 19 tr, 3 sp, 4 tr, then ch 2.

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## Cherry - Bough Lace continued

join and sl st to the top of the upright row.

24. One sp, 10 tr, 1 sp, 19 tr, 7 sp, 25 tr, 4 sp, 4 tr; 1 sp, 4 tr (3 tr left free for decrease).

25. Ch 5, 4 tr in 4 tr, 1 sp, 4 tr, 5 sp, 19 tr, 8 sp, 19 tr, 3 sp, 7 tr, 3 sp, then ch 2, and join to the next upright row.

26. Three sp, 4 tr, 1 sp, 31 tr, 19 sp, 4 tr, 1 sp, 4 tr in end 4 tr.

27. Ch 5, 4 tr in 4 tr, 1 sp, 4 tr, 19 sp, 31 tr, 2 sp, 4 tr, 1 sp, then ch 2 and join.

28. Two sp, 4 tr, 2 sp, 31 tr, 18 sp, 4 tr, 1 sp, 4 tr, (3 tr left free for decrease).

29. Ch 5, 4 tr in 4 tr, 1 sp, 4 tr, 19 sp, 25 tr, 3 sp, 4 tr, 1 sp, then ch 2 and join.

30. Two sp, 4 tr, 4 sp, 19 tr, 20 sp, 4 tr, 1 sp, 4 tr in end 4 tr.

31. Increase, ch 8 of which miss 5 st, then 4 tr, 1 sp, 4 tr, 31 sp, 4 tr, 1 sp, then ch 2, and join.

32. One sp, 4 tr, 32 sp, 4 tr, 1 sp, 4 tr in end 4 tr.

33. Ch 5, 4 tr in 4 tr, 1 sp, 4 tr, 32 sp, 4 tr, then ch 2, join and sl st to the top of upright row.

34. One sp, 4 tr, 7 sp, 7 tr, 3 sp, 13 tr, 16 sp, 4 tr, 1 sp, 4 tr in end 4 tr.

35. Increase, ch 8 of which miss 5 st, then 4 tr, 1 sp, 4 tr, 11 sp, 13 tr, 4 sp, 13 tr, 2 sp, 10 tr, 6 sp, 4 tr, 1 sp, then ch 2, join to next upright row, and sl st to the top.

36. Two sp, 4 tr, 5 sp, 10 tr, 2 sp, 37 tr, 12 sp, 4 tr, 1 sp, 4 tr in end 4 tr.

37. Ch 5, 4 tr in 4 tr, 1 sp, 4 tr, 9 sp, 64 tr, 5 sp, 12 tr, then join to the 1st tr of the next upright row, and sl st to the top.

38. Eight sp, 70 tr, 8 sp, 4 tr, 1 sp, 4 tr in end 4 tr.

39. Ch 5, 4 tr in 4 tr, 1 sp, 4 tr, 7 sp, 16 tr, 7 sp, 40 tr, 7 sp, 6 tr, then join to next upright row.

40. Six tr in 6 tr, 7 sp, 31 tr, 4 sp, 40 tr, 5 sp, 4 tr, 1 sp, 4 tr in end 4 tr.

41. Ch 5, 4 tr in 4 tr, 1 sp, 4 tr, 8 sp, 40 tr, 4 sp, 22 tr, 6 sp, 9 tr, then join.

42. Three tr, 1 sp, 7 tr, 5 sp, 16 tr, 3 sp, 43 tr, 9 sp, 4 tr, 1 sp, 4 tr (3 tr left free for decrease).

43. Ch 5, 4 tr in 4 tr, 1 sp, 4 tr, 11 sp, 43 tr, 2 sp, 13 tr, 4 sp, 10 tr, 1 sp, 4 tr, 5 sp, 3 tr, then join to the next upright row, and sl st to the top.

44. Five sp, 7 tr, 2 sp, 10 tr, 4 sp, 7 tr, 2 sp, 28 tr, 2 sp, 16 tr, 10 sp, 4 tr, 1 sp, 4 tr in end 4 tr.

45. Ch 5, 4 tr in 4 tr, 1 sp, 4 tr, 16 sp, 34 tr, 2 sp, 4 tr, 4 sp, 7 tr, 4 sp, 4 tr, 4

sp, 7 tr, then ch 2, join to the top st of the tr group of next upright row, and sl st to the top of the row.

46. Three tr, 6 sp, 4 tr, 4 sp, 7 tr, 6 sp, 28 tr, 18 sp, 4 tr, 1 sp, 4 tr (3 tr left free for decrease).

47. Ch 5, 4 tr in 4 tr, 1 sp, 4 tr, 20 sp, 25 tr, 1 sp, 4 tr, 3 sp, 7 tr, 4 sp, 7 tr, 3 sp, 7 tr, 2 sp.

This brings the work back to the original width, and the corner is now completed. The lace pattern is now taken up again at the 48th row.

**For the Edge:** 1. Three double crochets (dc) in a loop, then ch 4 and -:- 3 dc in the next loop, ch 4, and repeat from -:- At the corner ch 5 for each of the center 4 loops.

2. One sl st in the center st of the group of 3 dc, -:- then 2 dc in the following loop, then twice make 4 ch and 1 dc in the loop, then ch 4, 2 dc in the loop, and 1 sl st in the center st of the next group of 3 dc, and repeat from -:-

### The Cherry-Bough Triangle

Worked in crochet-cotton No. 50, the triangle will measure 15½ inches on the straight sides. It is commenced at one point, and each row is increased on the sloped side. Turn at the end of each row.

1. Seven chain (ch) and 1 treble (tr) in the 1st stitch (st).

2. This is the straight side. Ch 5, miss 2 ch of last row, 1 tr in the next (for a (sp) space), then ch 2 and 1 double treble (d tr) (thread twice around needle) in the same place as the tr, to make the increase.

3. Ch 6, 1 tr in the d tr (to make the increase), then 3 tr more in the next 3 st, 1 sp.

4. One sp (as in 2nd row), 7 tr, then ch 2 and 1 d tr in the same places as the last tr (this detail need not be given again, as it will now be understood that the d tr is worked in the same place as the previous tr).

5. Ch 6, 4 tr (as in the 3rd row) then 3 sp.

6. One sp, 7 tr, 1 sp, 4 tr, then ch 2 and 1 d tr.

7. Ch 6, 4 tr, 1 sp, 4 tr, 3 sp.

8. One sp, 7 tr, 3 sp, 4 tr, then ch 2 and 1 d tr.

9. Ch 6, 4 tr, 3 sp, 4 tr, 3 sp.

10. One sp, 7 tr, 5 sp, 4 tr, then ch 2 and 1 d tr.

11. Ch 6, 4 tr, 5 sp, 4 tr, 3 sp.

12. One sp, 7 tr, 7 sp, 4 tr, then ch 2 and 1 d tr.

13. Ch 6, 4 tr, 7 sp, 4 tr, 3 sp.

14. One sp, 7 tr, 9 sp, 4 tr, then ch 2, 1 d tr.

15. Ch 6, 4 tr, 9 sp, 4 tr, 3 sp.

16. One sp, 7 tr, 11 sp, 4 tr, ch 2, 1 d tr.

17. Ch 6, 4 tr, 11 sp, 4 tr, 3 sp.

18. One sp, 7 tr, 13 sp, 4 tr, ch 2, 1 d tr.

19. Ch 6, 4 tr, 13 sp, 4 tr, 3 sp.

20. One sp, 7 tr, 15 sp, 4 tr, ch 2, 1 d tr.

21. Ch 6, 4 tr, 15 sp, 4 tr, 3 sp.

22. One sp, 7 tr, 8 sp, 7 tr, 7 sp, 4 tr, ch 2, 1 d tr.

23. Ch 6, 4 tr, 8 sp, 7 tr, 7 sp, 4 tr, 3 sp.

24. One sp, 7 tr, 8 sp, 10 tr, 8 sp, 4 tr, ch 2, 1 d tr.

25. Ch 6, 4 tr, 8 sp, 13 tr, 7 sp, 4 tr, 3 sp.

26. One sp, 7 tr, 9 sp, 13 tr, 8 sp, 4 tr, ch 2, 1 d tr.

27. Ch 6, 4 tr, 8 sp, 13 tr, 9 sp, 4 tr, 3 sp.

28. One sp, 7 tr, 11 sp, 16 tr, 7 sp, 4 tr, ch 2, 1 d tr.

29. Ch 6, 4 tr, 7 sp, 16 tr, 11 sp, 4 tr, 3 sp.

30. One sp, 7 tr, 12 sp, 4 tr, 1 sp, 16 tr, 6 sp, 4 tr, ch 2, 1 d tr.

31. Ch 6, 4 tr, 6 sp, 13 tr, 2 sp, 4 tr, 12 sp, 4 tr, 3 sp.

32. One sp, 7 tr, 14 sp, 4 tr, 2 sp, 13 tr, 6 sp, 4 tr, ch 2, 1 d tr.

33. Ch 6, 4 tr, 5 sp, 13 tr, 4 sp, 4 tr, 13 sp, 4 tr, 3 sp.

34. One sp, 7 tr, 10 sp, 19 tr, 4 sp, 13 tr, 5 sp, 4 tr, ch 2, 1 d tr.

35. Ch 6, 4 tr, 5 sp, 13 tr, 4 sp, 7 tr, 1 sp, 16 tr, 8 sp, 4 tr, 3 sp.

36. One sp, 7 tr, 11 sp, 7 tr, 1 sp, 10 tr, 6 sp, 10 tr, 5 sp, 4 tr, ch 2, 1 d tr.

37. Ch 6, 4 tr, 5 sp, 10 tr, 7 sp, 13 tr, 1 sp, 10 tr, 8 sp, 4 tr, 3 sp.

38. One sp, 7 tr, 8 sp, 25 tr, 9 sp, 10 tr, 5 sp, 4 tr, ch 2, 1 d tr.

39. Ch 6, 4 tr, 5 sp, 10 tr, 11 sp, 7 tr, 4 sp, 7 tr, 6 sp, 4 tr, 3 sp.

40. One sp, 7 tr, 6 sp, 7 tr, 4 sp, 7 tr, 13 sp, 10 tr, 5 sp, 4 tr, ch 2, 1 d tr.

41. Ch 6, 4 tr, 5 sp, 10 tr, 16 sp, 4 tr, 10 sp, 4 tr, 3 sp.

42. One sp, 7 tr, 29 sp, 10 tr, 5 sp, 4 tr, ch 2, 1 d tr.

43. Ch 6, 4 tr, 5 sp, 10 tr, 5 sp, 7 tr, 3 sp, 13 tr, 15 sp, 4 tr, 3 sp.

44. One sp, 7 tr, 10 sp, 13 tr, 4 sp, 13 tr, 2 sp, 10 tr, 4 sp, 7 tr, 6 sp, 4 tr, ch 2, 1 d tr.

45. Ch 6, 4 tr, 6 sp, 10 tr, 3 sp, 10 tr, 37 tr, 10 sp, 4 tr, 3 sp.

46. One sp, 7 tr, 8 sp, 64 tr, 3 sp, 7 tr, 7 sp, 4 tr, ch 2, 1 d tr.

47. Ch 6, 4 tr, 8 sp, 7 tr, 2 sp, 70 tr, 6 sp, 4 tr, 3 sp.

48. One sp, 7 tr, 6 sp, 16 tr, 7 sp, 40 tr, 2 sp, 7 tr, 8 sp, 4 tr, ch 2, 1 d tr.

49. Ch 6, 4 tr, 9 sp, 7 tr, 2 sp, 31 tr, 4

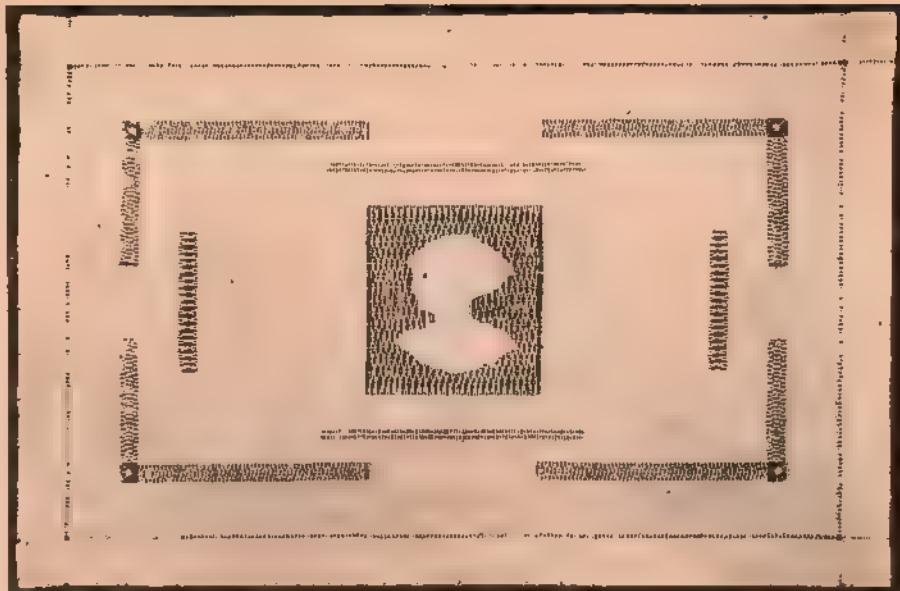
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For the model a piece of linen fourteen by twenty inches was used; but the cover may be as much larger as desired, preserving the same general proportions.

Draw six threads two and one-fourth inches from the edge, on all sides, turn the hem, allowing one fourth inch for the turn-under, and hemstitch, taking six threads to a stitch. Measure one inch from inner edge of drawn space at corner, the lines meeting; cut three-eighths inch by a thread each way; measure from this cut, three inches across, the end and five inches along the side, and again cut three-eighths inch, being careful to cut the same threads as the corner. Draw out the cut threads and buttonhole the cut edges closely. Hemstitch both edges of this drawn space, taking four threads to a stitch. Fasten in midway one side of the corner, carry the thread straight across the space, knot first two threads together, then last two threads of first group and first two of next; repeat and fasten in the buttonholing at end securely. Work the other space in same way. Each corner is done in this manner. Add two diagonal threads to the corner space, knot all at center, and weave a little wheel.

Fold the tray through the middle lengthwise; measure three-fourths inch in from the first drawn space, at the end, and one and one-half inches each side of the middle crease, and cut and draw a space three-eighths inch wide and three inches long. Buttonhole the cut ends and hemstitch both sides of the space, taking four threads to each stitch; fasten in midway the end, and knot two groups or strands together the length of space, fastening at other end. Work a space at other end in same way.

Fold the tray crosswise, measure two and one-half inches from the fold, each way, and one half inch in from first space drawn, and cut six threads, leave four threads and cut six. Buttonhole the cut ends and hemstitch the outer edges of the space, taking the same four threads each side. Work Italian-hemstitch, as follows: Fasten in at end of the bar of threads through the middle, insert needle between buttonholing and first group, in upper space, bring it out between first and second groups of lower space, put it down one group back, bring it up through upper space one group in advance,



A traycloth combining drawnwork and Oriental darning.

## Drawnwork and Oriental Darning Traycloth

put it down one group back, bring it out through the lower space one group in advance, and put it down directly above, which leaves you ready for the next stitch. Work the five-inch space on the other side in same way.

For the medallion: Fold the tray through the middle crosswise and measure one and three-fourths inches from the fold, each way, and three-fourths inch from the narrow drawn space last made; measure the other side in same way, and cut by a thread from one line to the other. Draw the cut threads, and buttonhole the cut edges; hemstitch both ends, taking four threads to a stitch. Fasten in at the buttonholed edge one-fourth inch from corner and knot two groups together across to opposite side; one fourth inch from this, knot first group of four threads; then knot last group of this cluster with first group of next, thus dividing the clusters. The entire background is knotted in this way. The figure is woven over one group and under next, back and forth; weave over six groups, and return,

reversing the weave; use a soft-twist cotton or floss, pushing the weaving-threads close together; take on two groups each side, and continue, gradually increasing until the width of the shoulders is reached, leaving eight groups on each side. Decrease to the neck, and continue to weave, shaping the head. By cutting the design from rather stiff, dark paper and fastening the drawn space smoothly and evenly over it, you will be able to do the work more quickly and accurately. Any other design may be chosen, but this seems particularly quaint and effective. For the eye a little space is formed by not weaving entirely across, turning and weaving back, four or five times; then weave the remaining groups in the same way. The work is as simple as possible, requiring only a little care in getting an even tension and having the weaving smooth. The knotting of the background is done throughout as directed, fastening the knotting threads at the buttonholed edge and at edge of the woven figure.

Martha Adkins



Flowered chintz in a design of blue, rust and yellow on an ecru background make up the slip covers for the couch pictured. In contrast to the patterned fabric is the plain slip cover for the chair done in blue with rust binding.

Perky seat covers of red and white dotted cotton, bound in white; transformed a set of blue enameled kitchen chairs.

Slip covers of this sort are adaptable to many types of chairs and lend an engaging touch to bedrooms.



#### Pattern and Color

When you go shopping for slip-cover material, keep your room in mind. Remember its pattern and color. If there is already much design in walls and floor, choose a small allover pattern, preferably of geometric nature, or a solid-colored material. Plain materials may be relieved by a touch of color in binding or trimming. If walls and draperies are plain, take advantage of gay-flowered or large-patterned materials. When pattern is insignificant in walls or floor, have it definite and strong in the slip covers. Draperies and slip covers of the same material are smart and effective. Have but one dominant design in the room.

Color is too important to be overlooked anywhere. But be especially conscious of it when selecting anything as outstanding in the room as slip covers. Always use a color that fits in with the existing colors. The material should harmonize with the color of draperies, floor and walls. It is a mistake to select material that is too light in tone; the charm of the loveliest of light colors will not compensate for the extra trouble in keeping them immaculate. Dark and medium grounds in materials are best.

#### Choice of Material

A wide selection of materials adapts itself to slip covers. Many fabrics are suited to any style of interior, any taste, and any budget.

# Renew Your Livingroom with *Slipcovers*

by Agnes Heisler Barton

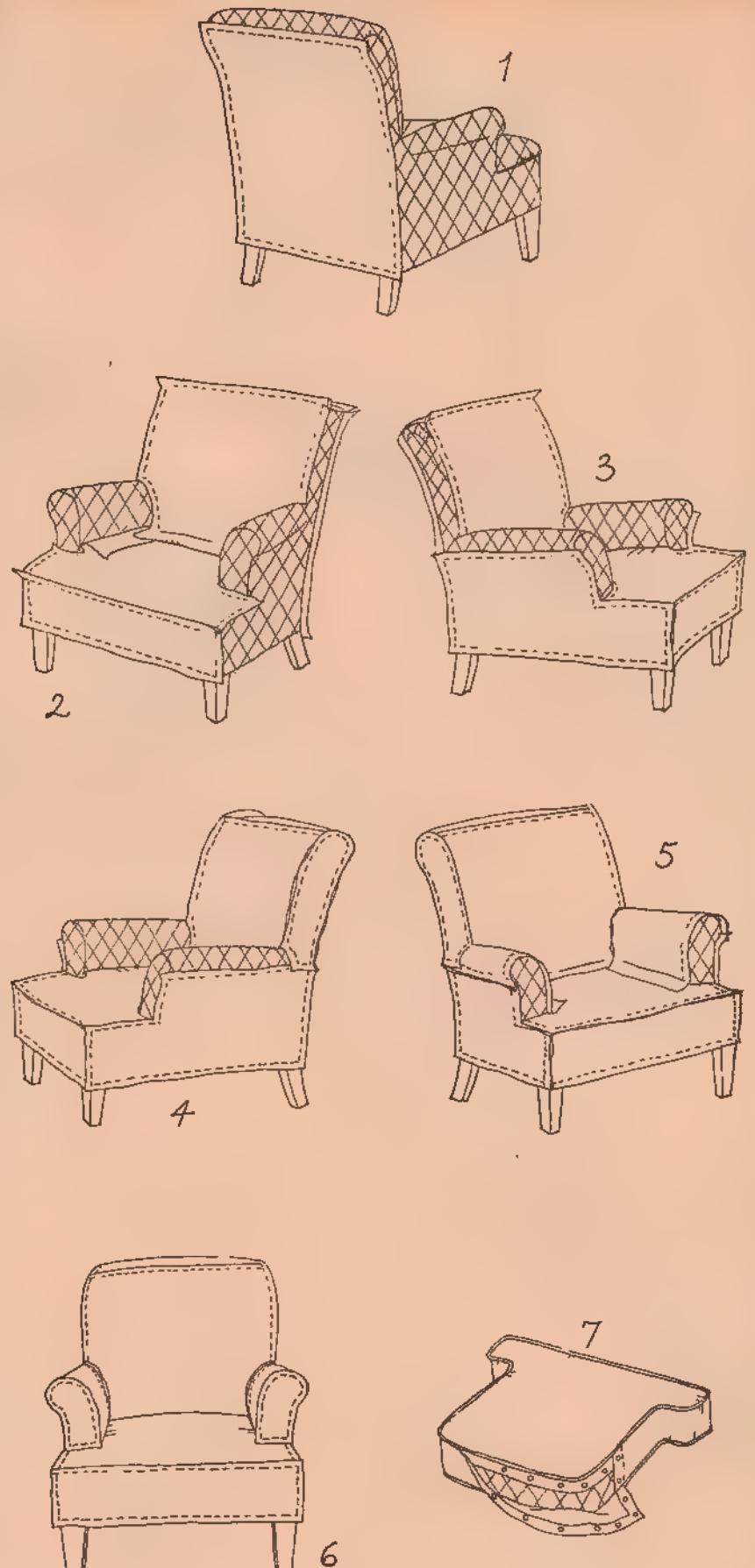
Have you ever noticed how much freshness and charm gay slip covers can bring to jaded rooms? Their diverting touch, practical as well as decorative, is the very thing that so many living-rooms need. Slip covers have outgrown their limited role as summer dust protectors—they have become indispensable the whole year through in their triple role of protecting, transforming and decorating. With slip covers, old and worn chairs and couches are brought back to respectability, new and delicate furniture fabrics protected, and inexpensive upholstery materials, such as denim, disguised. If you would like a change and your room seems unbearably tiresome, try making slip covers.

Linens, percales, chintzes, sateens, poplins, and cottons are available in plain colors as well as in fascinating patterns. The ever-delightful floral patterns are much in demand now on account of the interest in Victorian motifs. Then there are plaids, stripes, and modernistic designs, all crisp and smart, and a whole series of authentic period patterns for various furniture styles.

#### Amount of Material Required

Estimate the amount of material required by measuring the chair. Take into consideration the width of the material, shrinkage, whether or not it has a pattern that must be matched, allowance for tuck-in at the seat and seams, and the amount required for the ruffle and cushions. More material is required for a slip cover when a large patterned fabric is used, because the design of a patterned fabric must be centered on all large surfaces, such as the back, cushions and arms. Allowance for this must be made when the material is purchased. Usually, however, this extra material can be used in the ruffle. Allowance for shrinkage should also be made. It is a wise precaution to shrink all washable materials before making the slip covers. A cover that has not been previously shrunk will, after laundering, fit too tightly and will pull out at the seams.

A gathered or box-plaited ruffle from six to eight inches deep is used on most slip covers, although they may be made plain with a bound or hemmed edge. For a gathered ruffle, measure the distance around the bottom of the chair, allowing half as much again for the fullness. Box plaiting requires twice the distance around the bottom of the chair. Knife plaiting requires three times the distance around the chair. Allow for an inch hem on the ruffle. Allow a good inch on all edges for seams. There must be a generous tuck-in allowance of from four to six inches where the back joins the seat and around the sides of the seat to prevent straining and pulling of the material at these points. This allowance is shown in sketches two and five.



*Smart New Accessories Are Beaded*

by  
Christine  
Ferry



Beads have swung into the spotlight and every smartly dressed young person is wearing them made up into belts, girdles with long dangling ends, necklaces, bracelets and even hat bands.

While wood beads are a favorite, some charming things are being done with the tiny porcelain seed-beads and one sees daisy chains, made to finish about thirty inches in length when joined, looped about the neck as many times as can be conveniently managed. Not content with one such necklace, the modern young person uses three in a combination of colors. Red, white and blue is stunning with the popular dark blue, and with white there is nothing more lovely than yellow, Nile green and powder blue. It takes three bunches of beads to make a thirty-inch chain and work is done with fine linen lace-thread and a slender bead needle.



**Figure 1**

Figure 1 shows the process. Start with a length of thread which can be handled conveniently. It will be necessary to join threads several times in making a chain of this length.

Knot thread. String 8 beads, pass needle through knot and back through last bead (8). String 1 bead for center (9). This can be same or contrasting color. Pass needle through 4 (pointing left). -:- String 2 (10 and 11 of second flower), pass needle back through 5 (pointing left), then through 10 in same direction. String 6, pass through 11 toward left, string 1 (18), pass through 14 toward length. Repeat from -:-.

To join new thread. Knot end, pass needle to left through last bead strung, knot to end of old thread and continue stringing. Ends can later be run back into beads and knotted. Joining is preferably made after passing second time through 4 or 10.

#### **Beaded Macrame Belt**

Wood beads three-eighths inch in

diameter, and closely twisted cord, either silk or mercerized cotton, are used in making smart sports belts. Five beads, knotted as illustrated, will finish about three inches in length, two are needed for closing and eighteen for pendant.



**Figure 2**

Figure 2 shows process of making the macrame flat stitch, or square knot, which confines the beads. The closing is effected by means of a braided loop at one end and a pair of beads at the other. (See details.)

Take one length of cord twice the length of the desired belt plus eighteen inches and two lengths of cord four times length of belt plus eighteen inches. Braid the three pieces together at center for about two inches. Loop braid over any stationary object—a hook in the wall is good.

Join the six ends by making a macrame flat stitch, using four for center and knotting with one long one on either side.

Using three cords for each belt length (two long and one short), string bead on short, bring one long one around it on each side and knot with flat stitch over cord upon which bead is strung. Repeat for desired length.

When both lengths are made, join ends with two flat stitches, over four cords, as when closing loop. String three beads on each cord end, cut to measure about five inches in length and knot securely to hold beads.

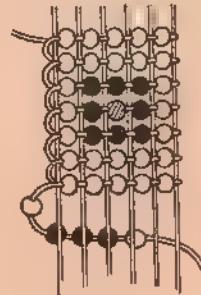
For closing, string two beads on a four-inch length of cord, pass ends to back through first flat stitch joining ends and knot securely, sewing ends to back of knot. These two beads are passed through loop at other end to close, leaving pendants to dangle.

Join belt lengths at four-inch intervals with sewing stitches taken through adjacent cords.

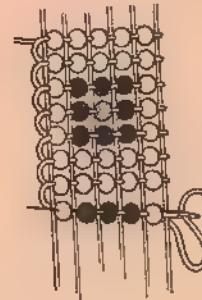
#### **Woven Beaded Belt**

Wood beads about the size of a small pea and either No. 5 pearl

cotton or purse twist are used to make this sort of belt. The beads come in strings of 100. Twenty-five beads are needed for each inch of belt length, five beads in width, like the one illustrated. (See figures 3 and 4 for process.)



**Figure 3**



**Figure 4**

A belt of this sort can be closed with a clasp or the ends can be finished with a beaded fringe and made long enough to loop over one another and hang down below the waistline, or the buckle ends of a suede belt can be cut off about three inches above the closing and attached to the ends of the woven beading. If one has a bead loom, the belt can be woven upon it, but if not a very satisfactory substitute can be made of a long narrow cardboard box minus the cover.

Cut six lengths of thread twelve inches longer than finished belt. Knot together at one end. Cut six one-fourth inch slits about one-eighth inch apart at the center of each end. Insert threads in slits at one end, leaving knot on outside, pass through corresponding slits at opposite end and secure ends by twisting around large safety pin fastened to outside of box.

Thread convenient length of twist into a small-eyed darning needle enough to pass easily through the beads. Fasten end to left hand warp thread close to end of box. String Continued on page 37

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# "Query & Quote"

Olde Time Needlework has stimulated my interest in old crochet patterns and has also been helpful in my hobby, which is collecting old needlework tools and patterns. I have been looking for some patterns for children's nursery rhyme characters done in filet or cross stitch. Our Homemakers Extension Club has an annual craft fair and I am always looking for new craft and sewing ideas, especially children's clothing and household items. I would be willing to exchange some of my patterns for those of Query & Quote readers.

Would like to learn to do netting and hope that there will be an article on this in the future. With the shortage of paper bags, shopping bags made from yarn or twine would be very practical.

Clare Mae Coudy, 23 Mountain View Lane, Vergennes, Vt. 05491

We know that Clare and other readers will be happy to see the article on netting in this issue by Avis Churchwood. This article explains the basic netting method and we will have a future article on the practical applications of netting, including how to make a string bag.

I would like to buy crochet books, as I have just begun to crochet. Please write first so that I can send you a list of those I already have. Kathi Elliot, 11 No. Pioneer, Lyons, Ks. 67554

In answer to Alice Shoeners query about an adjustable frame for colonial mats, they are available from Merribee Needlecraft Co., P.O. Box 9680, Ft. Worth, Tx. 76107. I spotted them on page 58 of their July catalogue. They are called Speed-O-Weave Looms and are made by Lilly Mills, Shelby, N.C. They are metal and adjustable for both size and shape. I've also found the public library to be a great source of help and information, especially when looking for needlework books which are out of print.

Mrs. Emily Seary

Does anyone have a pattern for an old time chair set with a flagship on the back piece and anchors on the arm pieces? The pattern number was R 1836 and I saw it in the Baltimore Evening Sun many years ago but did not send for the pattern. I would be glad to pay a good price to any reader who can locate it for me. Please write first.

Mrs. M.V. Ciganek, 3312 Rosekemp Ave., Baltimore, Md. 21214

I would like to do the Woodland design which appeared in the Feb. issue, but cannot follow the picture. If one of the readers has graphed it and would be willing to send me a copy, I will send her a quilt pattern. Lavina M. Ogden, 34 Houston Ave. Ext., Middletown, N.Y. 10940

I've just read Olde Time Needlework for the first time and hoped perhaps some of the readers could help me locate some patterns I have been searching for. I'll trade patterns or pay a reasonable price. I'd also be glad to help anyone I can with their hobby. I'd like Star Books Nos. 22, 32, 28, 137, 45, 44, 84, 161 and Coat's and Clarks Books Nos. 278 (Money Makers) and 262 (Crinoline Lady). These are all 10c books. Thank you.

Lynn Frith, 834 W. Winnipeg, San Antonio, Tex. 78225

Mrs. Ray C. Fritz requested the following address: New Art Rug Needle Co., 7119 38th S.W., Seattle, Wash. 98126.

Mrs. L.A. Chzem, Rt. 1, Box 55, Drain, Ore. 97435

The September issue was very interesting, especially the article on cutwork. As a small girl, I helped my grandmother make a beautiful tablecloth in cutwork. I have looked everywhere for patterns, kits or instructions for cutwork, but so far have found nothing. Can someone tell me where I might write for a catalogue? I'd love to make a tablecloth for my family.

Mrs. O. Wayne Pearce, P.O. Box 525, Gatesville, Tex. 76528

I would like to find some round tablecloth patterns to add to my collection. At the present time I have 100 tablecloth patterns but only six are for round tables. My only hobbies are crocheting and collecting old books and patterns. I am currently working on a "Now I lay me down to sleep" bedspread in filet. Will help anyone who is looking for a tablecloth or bedspread pattern. Mrs. Ruth Doty, Rt. 2, 2101 Kenworthy Rd., Camden, Ohio 45311

I would like to find patterns for the old time three piece chair sets. I especially like ones with animals and could also use a bedspread pattern with a bunny running down a path. There is a house in the background and I think the pattern came out around 1937.

Betty Coyne, 2345 N. 179, Seattle, Wash. 98133

I noticed the Teneriffe Lace Centerpiece in the March issue because I did this when I was a child. Now that I have retired I would like to take it up again, but I don't seem to be able to find the wheels in local needlework shops. Can anyone tell me where I could get them?

Mavis A. Doyle, 1738 Weeks Ave., Bronx, N.Y. 10451

Could you kindly tell me how I could go about sending in some of my patterns? I would love to share them with others.

Karen Ann Hairley, c/o T.L. Connors, RR 2 Antigonish, Nova Scotia, Canada B0H 1B0

We are always happy to receive patterns from generous readers. Unfortunately we cannot use Xerox or newsprint copies as they do not reproduce well. Generally we do not like to use handwritten or typed instructions because there is always a chance of error which readers find most frustrating. We can use patterns taken from needlework or crochet books if they are in good condition and include an illustration, but please do not send us any patterns which you would like to have returned because we simply do not have the staff to do this. We will, on occasion, buy especially fine or sought after patterns for a reasonable price but please write first explaining exactly what you have to sell.

five beads, bring across on under side from left to right, pressing beads with finger of left hand up between warp threads, and pass needle from right to left through beads and over warp threads. String next row according to design working downward and pressing each row closely against the one preceding.

When length across open side of box is worked, release ends that are twisted around safety pin, remove threads from slits at both ends, move up finished end of belt and fasten to top end of box loom so that an inch or more extends beyond open edge, insert warp threads in slits at bottom, fasten ends as before and continue to weave.

#### Beaded Ring Bracelet

This type of beading is used in the making of some exceedingly smart jewelry—necklaces and bracelets. Ivory rings, varying in size from one-half to one-inch in diameter furnish the foundation and the beading consists of long knotted strands of seed beads wrapped so as to cover the rings and bind them together. As a usual thing beads in two contrasting colors are used—black and white, brown and orange, blue and red or wine and coral—and sometimes the texture or cutting of the beads also provides contrast. This wrapped ring jewelry is very pliable and adjustable to the wearer.

Four strands of knotted beading, in two colors finishing seventeen inches in length are needed for a bracelet made of seven one-inch rings and the same number of strands thirty-three inches in length for a necklace composed of rings of graduated sizes—three one-inch at center, with five three-fourths inch and three one-half" inch at either side.

Figure 5 shows process of knotting. For each strand cut fine linen thread several inches longer than required finished length. The beaded knotting is done with a second thread. Stretch four warp threads on loom or box to hold securely. Fasten a knotting thread to left hand warp near top, string bead, slide close to knot, make a loop stitch over foundation, string another bead and repeat. When necessary to attach a new stringing thread, cover end of old one in process of work.



Figure 5

When four strands are made desired length, knot ends together. Anchor one end to some stationary object, thread opposite ends into a bodkin or runner and wrap the four strands smoothly around a ring until half the surface is covered—three times are usually sufficient to cover half of a one-inch ring. Take another ring and continue, passing the beaded strands from ring to ring in such a manner that they automatically alternate on the upper and under sides as each ring is joined to its neighbor. Fasten at ends of final ring by passing threads under beaded string on ring. Then take four strands of contrasting color and cover the other half of the bracelet, or necklace, arranging the joinings so that they alternate with those of the other color. Join ends and attach to a clasp fastener having little ends which close down over joining.

Two bunches each of two contrasting colors are needed for a necklace composed of three one-inch ivory rings, ten three-fourths inch and six one-half inch, finishing about fifteen inches in length. One bunch of each color is more than ample for the illustrated bracelet made of seven one-inch rings.

#### Belt of Latticed Beading

For process see figure 6. Cut four lengths of No. 5 pearl cotton of purse twist considerably longer than finished belt. Knot together several inches from one end and fasten to some stationary object.

On left hand thread, No. 1, string 3 light, 1 dark alternately for length of belt, making allowance for a little shrinkage in process. On No. 2 string 1 light, 1 dark, 1 light, pass needle downward through 1 dark of No. 1, then string 1 light, 1 dark, 1 light, pass through next 1 dark of No. 1 and so on.

On No. 3, string 1 light, pass through 1 dark of No. 2, 1 light, 1



Figure 6

dark, 1 light, pass through the 1 dark of No. 2, etc.

On No. 4; string 3 light, pass through 1 dark of No. 3, 3 light, etc.

These directions refer to figure 6. The coloring of the illustrated belt is reversed. Six strings of black and two of natural wood beads were used in the making, but any desired color scheme can be followed.

I would like to buy a carved wooden tatting shuttle. Can anyone tell me where I could get one? I have a grandmother who is 107 years old and I have some of her patterns and have also seen many of the ones she saved in the magazine.

Mrs. Victor E. Baird, 42 Dewey St., Middletown, Conn. 06457

My problem is finding fine crochet thread. I have seen several articles calling for No. 50 and No. 70 thread which I would like to do but all I'm able to find is No. 30. Can someone help?

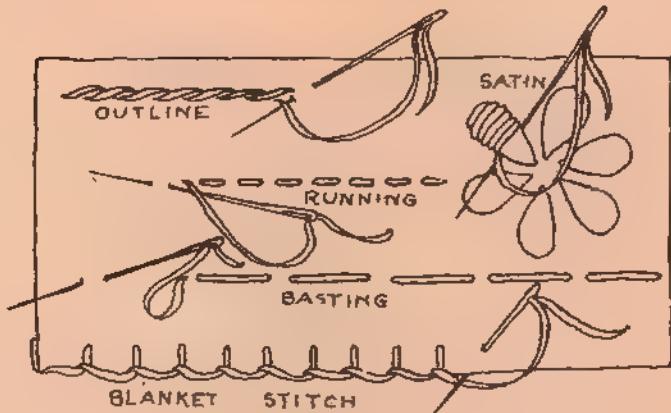
Marjorie Thomas, 1911 Fairway Dr., Augusta, Ga. 30906

I am looking for an old pattern for a luncheon cloth. It had a wide border and a linen center and was called "Periwinkle and Fern". It started with a space and went into a wide border. The pattern was in the border and its edge was scalloped. The corners were mitered where it joined the linen. I have a similar pattern called "Morning Glory" and would like to find this one.

Mrs. Irving T. Nichols, 26 Lovell Rd., Stratham, N.H. 03885

# Embroidery Stitches Little Girls Can Try

by Helen Grant



Embroidery Stitches Figure 1

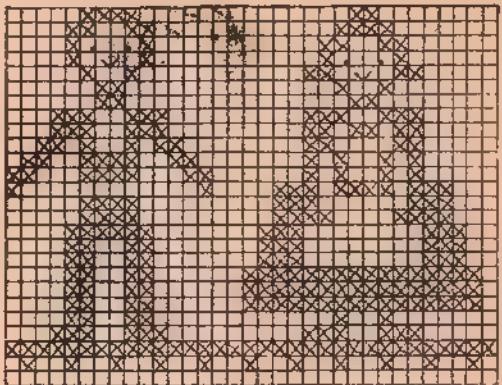


Figure 2

Jack Spratt and his wife  
in cross-stitch.



Figure 3

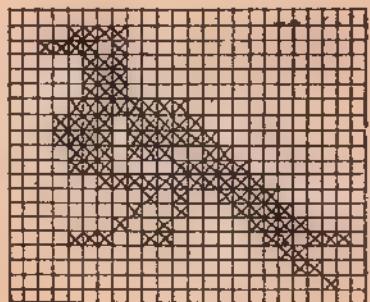


Figure 3A

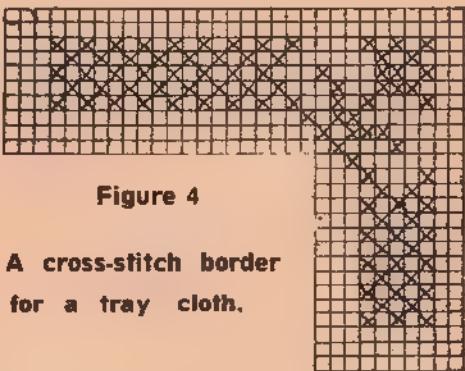
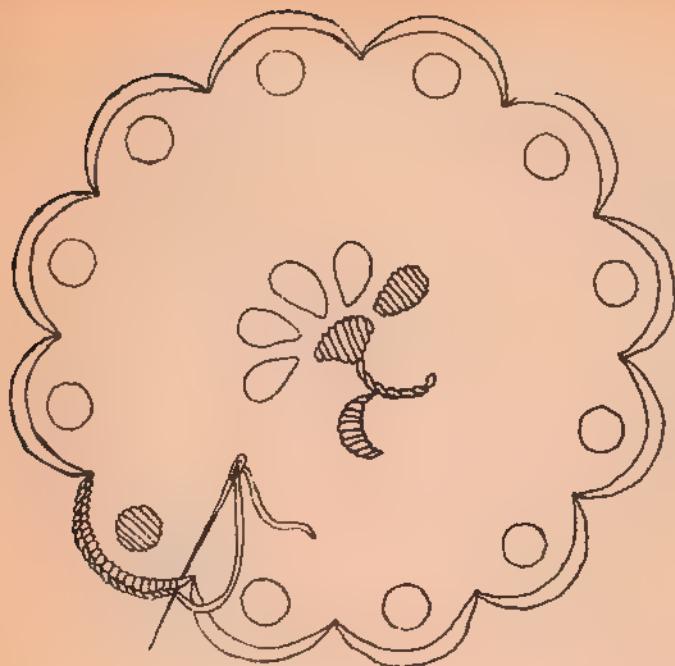
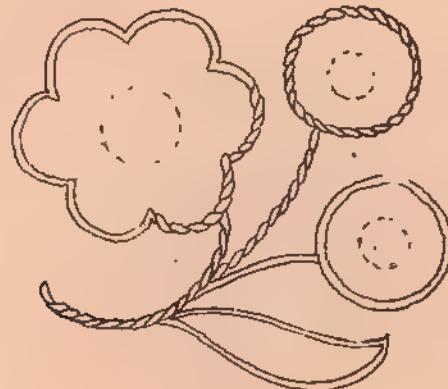


Figure 4

A cross-stitch border  
for a tray cloth.



**Figure 5**



**Figure 5A**

**Fig. 1:** Shows the outline stitch, which is used for making the stems of flowers, scrolls and lines; satin stitch is used to make petals of flowers and leaves; running stitch for hems and also for many of the decorative stitches now used on dresses, hats and blouses; basting stitch, which is also used for decorative trimming; blanket stitch, for edging hems, for applying patchwork, and for straight rows of decorative stitches.

**Fig. 2:** Is a cunning decoration for an apron. Work Mr. Spratt in blue and his wife in red with a white apron.

**Fig. 3:** Is an easy little wreath motif to trim towels or pillowcases.

**Fig. 3A:** A long-tailed bird. Work it in red and yellow with a black bill.

**Fig. 4:** Here is a corner for a cross-stitch border to be used for a tray cloth or dresser scarf. Work in two shades of blue or green.

**Fig. 5:** Is a tiny doily to make for Mother.

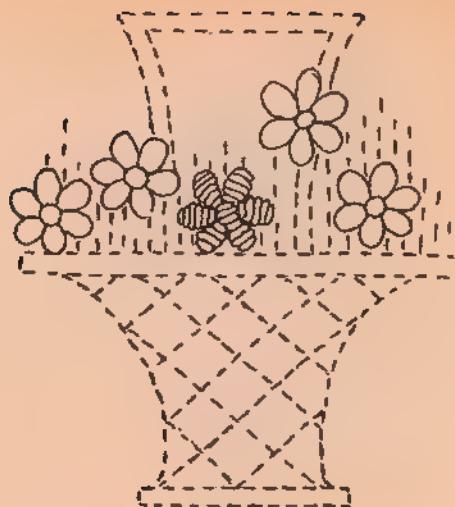
**Fig. 5A:** Shows a blossom design to be worked in outline stitch.

**Fig. 6:** A little basket decoration for a towel or doily.

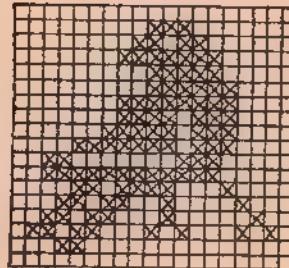
**Fig. 7:** Mr. Crow should be worked in purple, and put in the corner of a handkerchief.

**Fig. 8:** Work a row of these rabbits across a towel end.

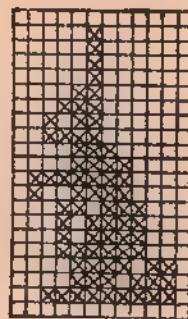
**Fig. 9:** A little plant pot; also for a handkerchief corner.



**Figure 6**

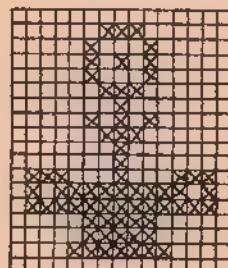


**Figure 7**

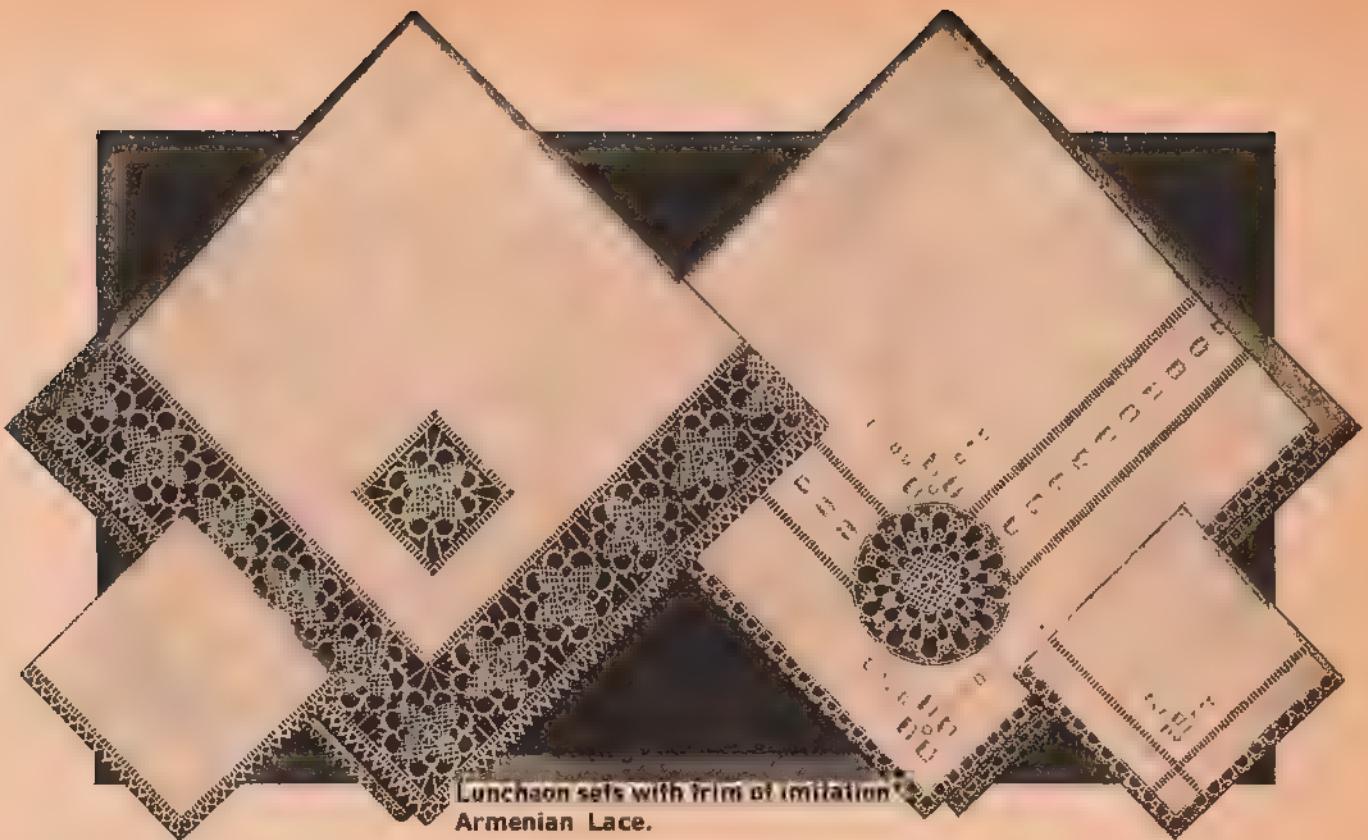


**Figure 8**

**A bunny for a baby's bib.**



**Figure 9**



Luncheon sets with trim of imitation Armenian Lace.

# Imitation Armenian Lace

by Marie Haase



Edge of set at right.

ch to 3d of 8 ch, then sl st to middle of 1st loop.

2. Ch 12, (tr in middle of next loop, ch 9) 5 times, join to 3d of 12 ch.

3. A dc back under preceding ch, -:- (ch 4, dc under 9 ch) 4 times; repeat, making 24 loops in all, 1 loop over each tr and 3 loops on each 9 ch.

4, 5. Ch 4, 2 dc in next loop; repeat. These rows are not joined but worked around and around, the loops coming between those of preceding row; if preferred, the last loop of the row may be made as in 1st row, or one may sl st to middle of loop at beginning of row.

6. Two small loops (of 5 ch, hereafter fastened with 2 dc in loop of preceding row), -:- ch 11, miss 1 loop, 2 dc in next, 4 small loops; repeat, ending with 2 small loops to complete the 4 (between loops of 11 ch).

7. Small loop on small loop, then ch 2, fill large loop (of 11 ch) with 5 dc, p, of 5 ch, 3 dc, p, 5 dc, ch 2, 2 dc in next small loop, and continue,

making 3 small loops between the filled loops.

8. Two small loops, ch 13, dc in 1st p of filled loop, ch 4, dc in next p, ch 13, 2 dc in next small loop; repeat, making 2 large loops over each filled loop, with 2 small loops between, on each side.

9. One small loop, ch 2, fill large loop with 3 dc, (p, 3 dc) 4 times, ch 2, dc under 4 ch, ch 2, -:- fill 2d of the 2 large loops same as 1st, ch 2; repeat around, join and fasten off securely. This completes a medallion as used for the border, without the edge. Make as many as required for the centerpiece or luncheon-cloth wanted, joining each to preceding when working the 9th row thus: Work like 9th row to -:-, (3 dc, p) twice in next loop, 3 dc, ch 3, drop st on needle, insert hook in 2d p of 1st of 2 loops of preceding medallion, pick up dropped st and draw through, ch 2 to complete p, finish filling the loop, and continue as before, joining 2d p of next loop to 3d p of 2d loop of preceding medallion; this will leave 1 free p on each loop between medallions, and 2 free p outside. Join, say 12 medallions in this way; then, to form the corner, join the next in the same manner at right angles to the

Quite as lovely in its own way as the famous netted lace of which it is a copy, this product of the crochet needle enjoys a growing popularity. It is surprisingly simple and easy to do, dainty, durable and out of the ordinary. The small loops, usually of four or five chain stitches, are a distinctive feature, closely resembling the mesh loops of the real Armenian lace. For fastening one loop in another, two doubles are used in place of the regular knot, except where these would create too much fulness, as around the center of a medallion. There is continual repetition, and the border, edge and medallions may be used in many other combinations than as suggested.

No. 40 crochet cotton was chosen for the pieces illustrated; six balls of thread are sufficient for the set with border of medallions, while two balls will serve for the simpler set.

**For the medallion:** Chain 6, join to form a ring.

1. Ch 8, (tr in ring, ch 5) 4 times, ch 3, tr in 3d st of 8 ch, working off the last 3 st on the needle together, thus forming last loop and leaving the work ready to begin next row without slip stitching; if preferred, one may make this loop by joining 5

last; when completed, join last medallion to 1st, as directed.

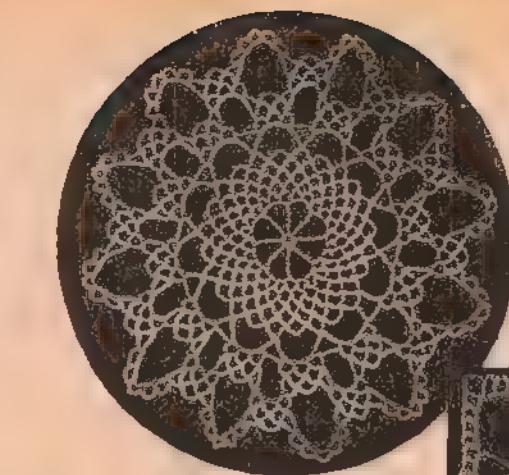
For the edge: 1. Fasten thread in small single loop at side of medallion, ch 4 for a d tr, then -:- ch 7, miss 1 p, tr in next, ch 5, miss 1 p, d tr in next, ch 5, quintuple tr (over 5 times) in next (or 1st p of 2d loop), ch 5, a quintuple tr in 2d free p of 1st loop of next medallion, ch 5, d tr in next p, ch 7, miss 1 p, tr in next, ch 7, d tr in small loop; repeat from -:- at corners, following the tr, ch 7, miss 1 p, d tr in next, ch 15, for corner, d tr in next p, ch 7, miss 1 p, tr in next, ch 7, d tr in small loop, and continue.

2. Work along the inside in the same way, with d tr in small loop, ch 7, miss 1 p, tr in next, ch 5, miss 1 p, d tr in next, then, at corner, ch 7, sextuple tr (over 6 times) in next, miss 2 p, sextuple tr in next, sextuple tr in next, miss 2, sextuple tr in next, keeping top loop of each on needle and working all off together, ch 7, d tr in next p, and continue.

3. Ch 4, -:- miss 1, tr in next, ch 1; repeat, making a row of little spaces all around, joining last 1 ch to 3d of 4 ch; at inner corner work off 2 tr together, no chain between, missing the 4 quintuple tr and ch each side.

4. On outer edge of border work the same line of sp, with tr in corner st, ch 5, tr in same st, to turn a square corner.

5. A dc in tr, 1 in sp and dc in next tr, 3 dc in all, ch 7, miss 2 sp, and repeat; at corner ch 7, miss 1 sp, 3 dc in corner sp, ch 7, miss next sp, and continue.



The Round Medallion

6. Fill the loop of 7 ch with 5 dc, p, 5 dc; sc in 2d of 3 dc; repeat. At corner, after filling last loop on one side, work 3 dc in next loop, ch 8, turn, fasten in 3d dc of preceding loop, counting back, turn, fill corner loop with 6 dc, p, 6 dc; 2 dc, p, 5 dc in unfilled loop, and continue as before.

Make the square medallion used as an insert at the corner of the luncheon-cloth in the same way, up to and including 9th row; then, for the edge, fasten in single loop at side of medallion, chain 4, for double treble, -:- chain 7, miss 1 picot, treble in next, chain 7, miss 1 picot, double treble in next, chain 15 for corner, double treble in next, chain 7, miss 1 picot, treble in next, chain 7, double treble in small loop, and continue around. Make the row of spaces as directed for the outer edge of border, 4 spaces over each 7 chain, treble in each double treble and treble, and 2 trebles in corner stitch, with 5 chain between.

The edge for napkins is worked exactly like that of the border. First, finish the napkin with a narrow hem, or in any way preferred. If it is convenient to have it machine hemstitched, do so; as this makes a very



The Square Medallion

neat edge to work the crochet trim into. Or a row of doubles may be made over a tiny rolled hem, and the line of spaces worked along this. Again, the edging may be worked separately and whipped to the edge of hem, which may be plain or hem-stitched in the usual way or finished with Italian hemstitching. First make the row of spaces, whether on a chain or taking the trebles into edge of hem, and finish with the row of scallops, exactly as directed.

The round medallion used for the second set is entirely of chain loops. Chain 6, join to form a ring.

1. Ch 11, (t tr in ring, ch 6) 7 times, join to 5th of 11 ch.

2. Like 3d row of square medallion, making 2 loops of 4 ch on each 6 ch and 1 over each t tr, 24 loops in all.

3. Loops of 4 ch, fastened with 1 dc in each loop of preceding row.

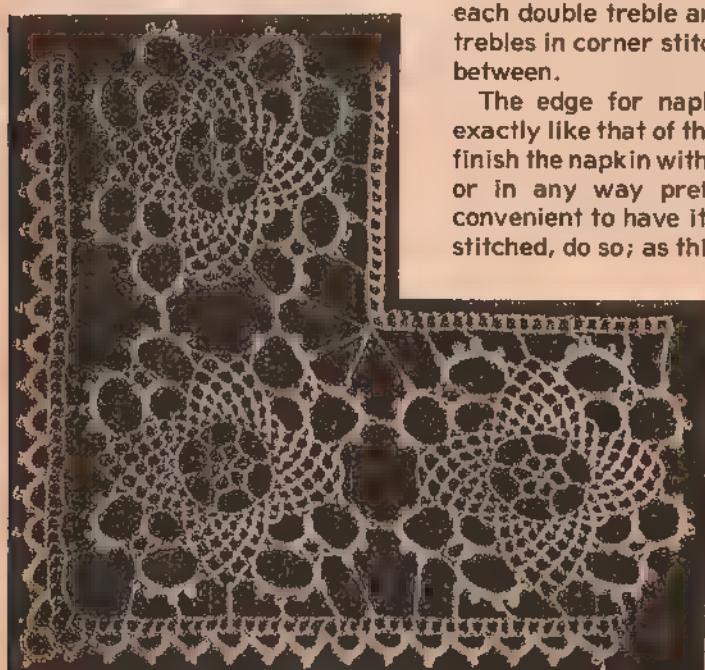
4, 5. Same as 3d row, fastening each loop with 2 dc in loop of preceding row.

6. Loops of 5 ch, fastening with 2 dc. Make last loop as directed in 1st row of square medallion, or sl st to middle of 1st loop when beginning next row.

7. Ch 13, 2 dc in next small loop; repeat, making last loop of ch 10, tr in next loop.

8. Ch 4, miss 3 of next loop, 1 dc in next, (ch 5, miss 1, dc in next) 3 times; repeat, making last small loop of ch 5, tr in top of tr at end of

continued on page 52



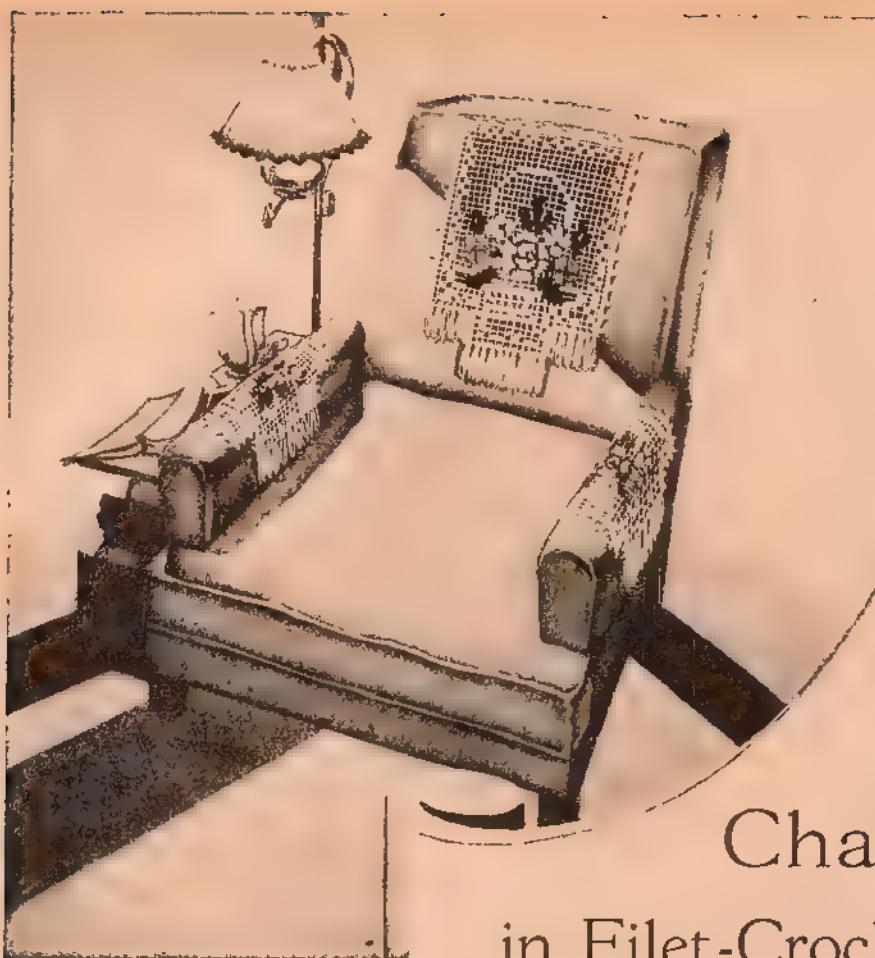
Border of Medallions

# VILLAGE SCENES

BY KATE GREENAWAY







## Basket-of-Flowers

### Design in Color

# Chair-Set in Filet-Crochet and Lacets

Ecru crochet cotton, No.70, or a thread that will give seven spaces to the inch, was used for the background or foundation of spaces, with blue, lavender, rose and green, in medium shade, for the flowers and leaves. Completed, without the fringe, the chair-back measures about twelve by fourteen inches; but should this be desired it can be readily enlarged by adding to the foundation chain, and so to the lengthwise rows of spaces, working additional rows between the edge and the design, which is placed at the center, as shown, the extra length and width being of spaces. It would not be a difficult matter to work in each corner of a piece thus enlarged a small motif in color, using perhaps a side section of the arm-cover design. One can easily arrange this on checked paper and copy it. The background of plain spaces is very attractive, however. The use of coarser thread will also result in increased size.

The chair-back is begun at the right side (A to B on chart), with a chain of 230 stitches.

1. A tr in 8th st from hook, 74 more sp. If preferred the long foundation ch may be omitted and the 1st row of sp made as follows: Ch 8, tr in 1st st of ch for 1st sp, - ch 5, turn, tr in 3d st of previous ch, counting from you; repeat until you have the required number of sp.

2. All sp, ch 5 for 1st.

3. Two sp, (4 tr, 2 sp, 16 tr, 2 sp) 7 times, 4 tr, 2 sp.

4. Three sp, (7 tr, 5 sp, 7 tr, 1 sp) 7 times, 2 sp. This row completes the side border.

Continue, following the chart, working the simple border at top and bottom, all spaces between, through the 13th row.

14. Border; 48 sp, 10 tr, 16 sp; border.

15. Border; 15 sp, 4 tr, 1 lacet (of ch 3, miss 2, 1 dc, ch 3, miss 2, 1 tr), 1 sp, 4 tr, 47 sp; border.

16. Border; 48 sp, 4 tr, 1 sp, 1 bar (of ch 5, miss 5, or the lct, 1 tr), 4 tr, counting all, 16 sp; border.

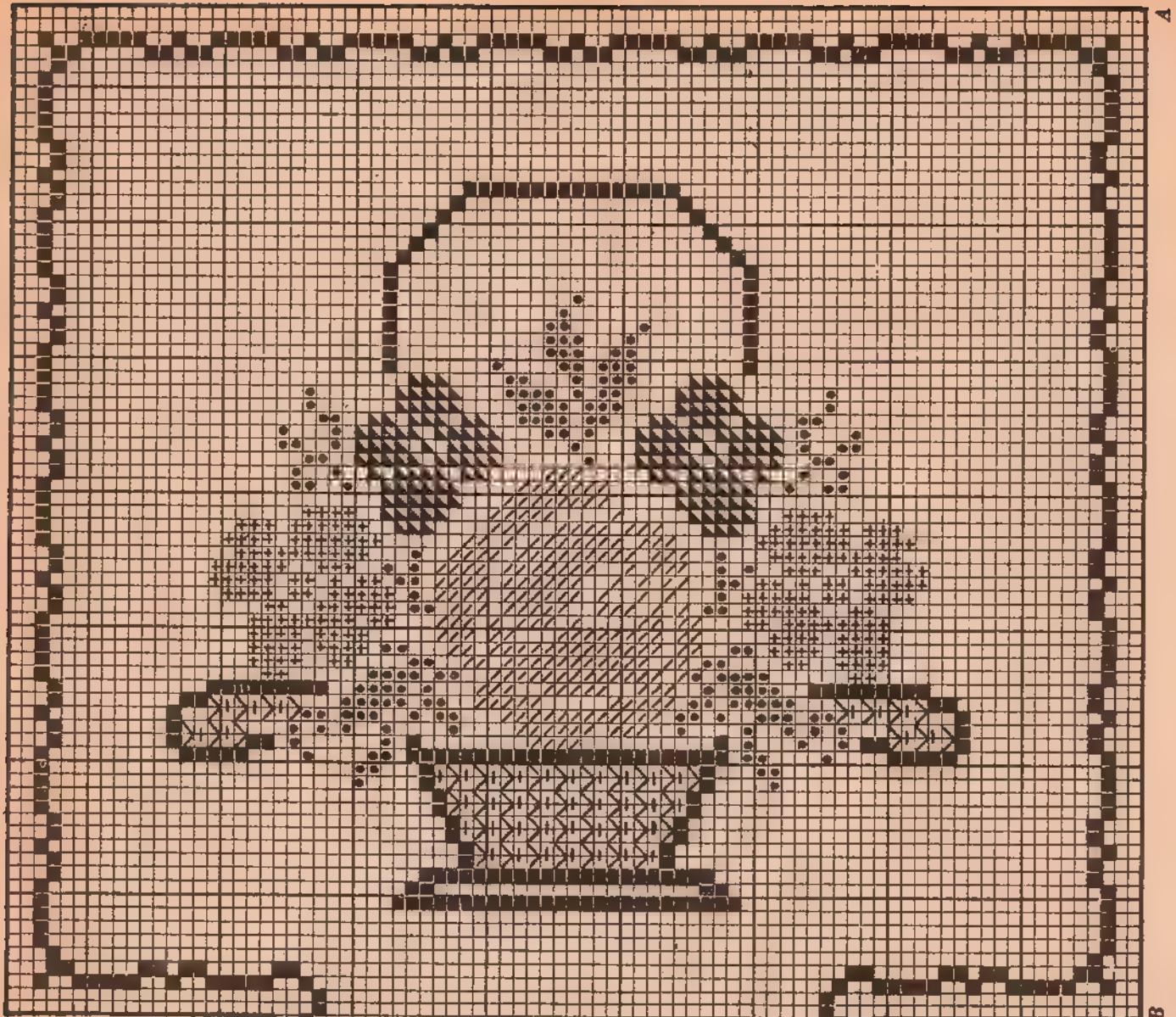
17. In this row the colorful design is begun; work the border, then 16 sp, 4 tr, 2 lct, 4 tr, 6 sp (1 sp less than the number shown), ch 2 for 7th or

last sp, join blue, inserting hook in top of next tr and drawing a loop through, ch 3 for the 1st of 7 tr, drawing the last st of ch through both loops - or by another method, sometimes preferred, make the 1st tr thus: Ch 2, for last sp, thread over, draw the loop of color through next tr, (over and draw through 2) twice, working off as you would any tr; let the ecru thread and end of the blue thread lie along the top of preceding row, working the 6 tr in blue over them, the last of these as follows: Having the 3 loops on needle, work off 2, then put the ecru thread over, also, draw both threads through 2 loops, drop blue and continue with the ecru, making 38 sp; border.

18. Border; 35 sp, ch 2, insert hook in next tr, pick up the blue thread, 4 tr, 1st and last as directed, ch 2, 10 tr (blue), 6 sp, 4 tr, 2 bars, 4 tr, 16 sp; border.

19. Border; 16 sp, 4 tr, 2 lct, 4 tr, 5 sp, ch 2, 19 tr (blue) worked as directed, 35 sp; border.

20. Border; 34 sp, ch 2, 19 tr, blue, ch 2, 13 tr, blue, 1 sp, 4 tr, 1 bar, 1 sp, 4 tr, 17 sp; border.



Green  
 Lavender  
 Blue  
 Rose

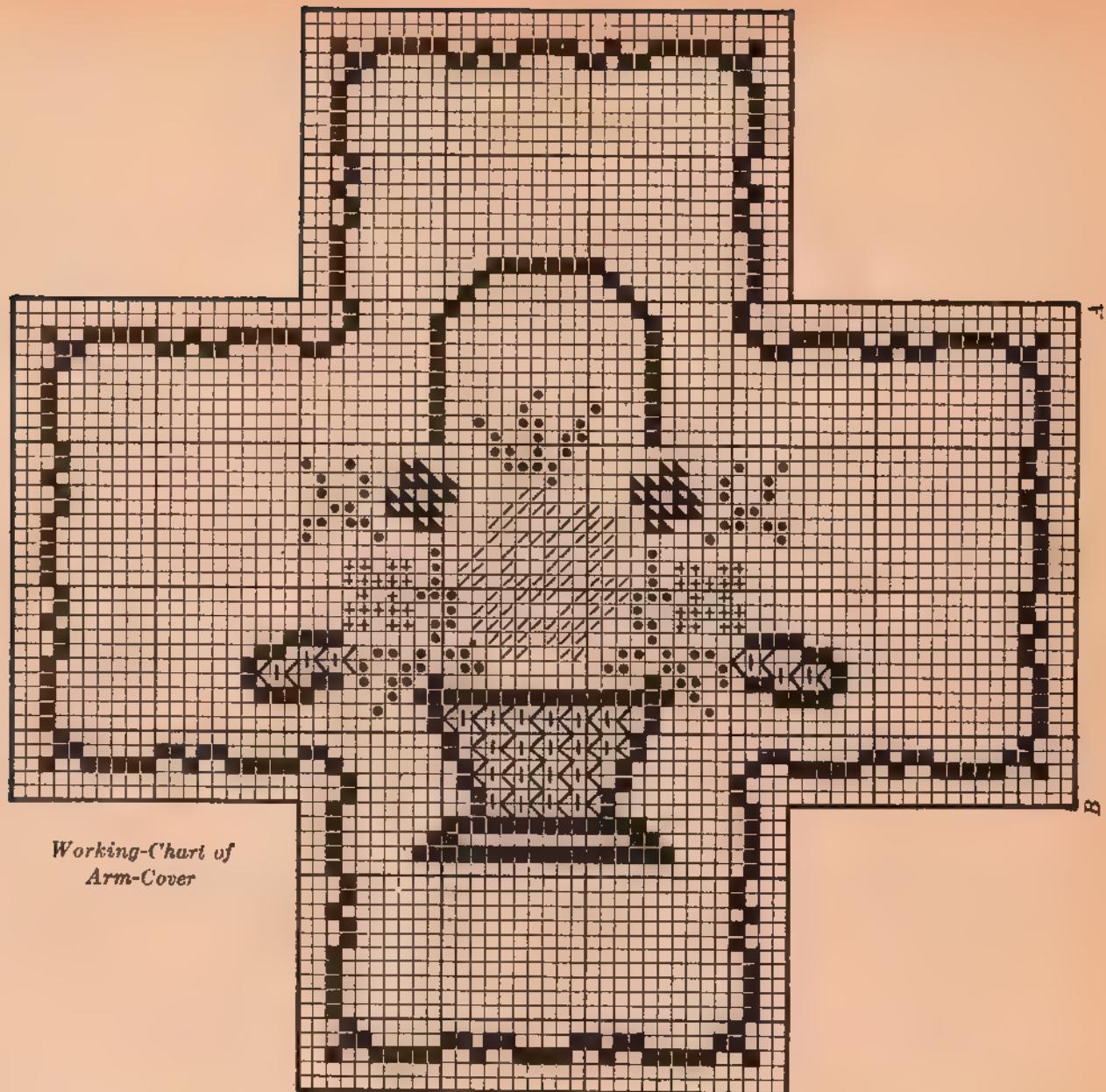
21. Chain 44, tr in 8th st from hook, 14 more sp, last tr in tr of preceding row, and continue the row. It seems needless to give further directions in detail, since the chart shows the design, with color symbols, so clearly; the flower at each side of the basket is of blue, that at the center of rose, and the two above of lavender, while the green of the leaves is indicated by a black dot in each space - all as plain and simple as possible. At the end of the 66th row the 15 sp added at beginning of 21st row are dropped and the work proceeds as begun.

There are different methods of doing mosaic crochet, or "needle-painting", as this really fascinating work is sometimes called, and perhaps a few suggestions may be of assistance to those who have never attempted it. It is not at all difficult where but few colors are used, as in the chair-set illustrated, and having accomplished this, one will be able to undertake a more intricate design employing several colors, or shades; simply take care that the many threads do not become misplaced or twisted, and that each is picked up in its turn and dropped on

the side next to you. To change colors follow directions given in the 17th row. Where a single shade or color is used for an entire section or motif many prefer to make the trebles in color, bring the foundation thread along on top, taking it in with the last 2 loops of the last treble, as directed, then continue with the background of spaces; by this method, however, the single thread shows across parts of the work not covered by trebles in the following row. In picking up the foundation thread at the end of a colored section

*Continued on following page*

*Chair-Set with Flower-Basket Design in Mosaic Crochet*



*Working-Chart of  
Arm-Cover*

be careful that it lies loosely enough not to draw. All these small details are readily solved when one begins the work; simply try to keep the design and background clear and distinct, showing as few crossing threads or joinings as possible. "Practice makes perfect" in this as in other undertakings.

The arm-covers are also commenced at one side (A to B on the chart) with a chain of 110 stitches, or a row of 35 spaces. Follow the chart through the 20th row.

21. Chain 64, to widen 20 sp, as directed, border (of 3 sp, 4 tr), 3 sp, 4 tr, 1 bar, 1 sp, 4 tr, 5 sp, ch 2, join green, beginning the design, 7 tr, green, 3 sp, 4 tr, green, 7 sp, border (of 4 tr, 3 sp), and widen 20 sp, thus: Ch 2, t tr in same st with last tr, :- ch 2, t tr in middle of t tr; repeat. Or the

widening may be done as in making the long row of sp at beginning; ch 5, tr in same st with last tr, :- turn, ch 5, tr in 3d of 5 ch. The 20 sp are dropped at beginning and end of 54th row.

A tied-in fringe finishes the lower edge of the chair-back and sides of the arm-covers. Wind the ecru thread ten times - or more, if a heavier fringe is wanted - around a five-inch card, slip off, cutting the thread, double in the middle, put this loop through a space of the straight edge, bring the ends through the loop and draw up closely. Tie fringe in 1st and last spaces, and in alternate spaces between. Other edges are finished with 3 double crochets in each space, picot of 4 chain every 10th double crochet, or as liked; fill corner space with 3 double crochets,

picot, 3 double crochets.

Any filet crochet design may be developed in color, laces and insertions as well as chair-sets, pillow covers, and other articles for home use and ornament. If desired, for a very pleasing change, the foundation of spaces, with border and other portions of the set which are not to be worked in color, may be crocheted, and the design darned in, using embroidery cotton or the softer perle crochet thread. And such designs are sometimes painted or tinted after having been worked entirely in crochet, by using India ink or fadeless dye; place the piece on heavy blotting paper, stretching it straight and evenly, fastening with thumb tacks, and apply the color by means of a very small, stiff brush or toothpick, just a little at a time.

### Cherry - Bough Lace continued

sp, 40 tr, 3 sp, 4 tr, 3 sp.

50. One sp, 7 tr, 7 sp, 40 tr, 4 sp, 22 tr, 2 sp, 7 tr, 10 sp, 4 tr, ch 2, 1 d tr.

51. Ch 6, 4 tr, 11 sp, 7 tr, 2 sp, 16 tr, 3 sp, 43 tr, 8 sp, 4 tr, 3 sp.

52. One sp, 7 tr, 11 sp, 43 tr, 2 sp, 13 tr, 3 sp, 7 tr, 2 sp, 7 tr, 1 sp, 7 tr, 4 sp, 4 tr, ch 2 1 d tr.

53. Ch 6, 4 tr, 4 sp, 7 tr, 1 sp, 7 tr, 1 sp, 4 tr, 1 sp, 7 tr, 4 sp, 7 tr, 2 sp, 28 tr, 2 sp, 16 tr, 9 sp, 4 tr, 3 sp.

54. One sp, 7 tr, 16 sp, 34 tr, 2 sp, 4 tr, 4 sp, 7 tr, 1 sp, 4 tr, 2 sp, 7 tr, 1 sp, 7 tr, 4 sp, 4 tr, ch 2, 1 d tr.

55. Ch 6, 4 tr, 4 sp, 7 tr, 1 sp, 10 tr, 3 sp, 10 tr, 6 sp, 28 tr, 18 sp, 4 tr, 3 sp.

56. One sp, 7 tr, 21 sp, 25 tr, 1 sp, 4 tr, 3 sp, 7 tr, 3 sp, 13 tr, 1 sp, 13 tr, 3 sp, 4 tr, ch 2, 1 d tr.

57. Ch 6, 4 tr, 2 sp, 16 tr, 1 sp, 16 tr, 2 sp, 7 tr, 4 sp, 4 tr, 5 sp, 16 tr, 19 sp, 4 tr, 3 sp.

58. One sp, 7 tr, 29 sp, 4 tr, 5 sp, 7 tr, 2 sp, 16 tr, 1 sp, 16 tr, 3 sp, 4 tr, ch 2, 1 d tr.

59. Ch 6, 4 tr, 3 sp, 19 tr, 1 sp, 13 tr, 3 sp, 7 tr, 5 sp, 4 tr, 28 sp, 4 tr, 3 sp.

60. One sp, 7 tr, 29 sp, 7 tr, 3 sp, 10 tr, 4 sp, 10 tr, 1 sp, 13 tr, 6 sp, 4 tr, ch 2, 1 d tr.

61. Ch 6, 4 tr, 7 sp, 13 tr, 1 sp, 10 tr, 4 sp, 4 tr, 2 sp, 13 tr, 7 sp, 19 tr, 16 sp, 4 tr, 3 sp.

62. One sp, 7 tr, 16 sp, 25 tr, 12 sp, 7 tr, 3 sp, 10 tr, 1 sp, 16 tr, 7 sp, 4 tr, ch 2, 1 d tr.

63. Ch 6, 4 tr, 7 sp, 19 tr, 1 sp, 10 tr, 3 sp, 7 tr, 11 sp, 31 tr, 14 sp, 4 tr, 3 sp.

64. One sp, 7 tr, 15 sp, 19 tr, 3 sp, 4 tr, 12 sp, 7 tr, 2 sp, 13 tr, 1 sp, 13 tr, 9 sp, 4 tr, ch 2, 1 d tr.

65. Ch 6, 4 tr, 11 sp, 10 tr, 1 sp, 13 tr, 2 sp, 7 tr, 10 sp, 16 tr, 1 sp, 19 tr, 14 sp, 4 tr, 3 sp.

66. One sp, 7 tr, 15 sp, 19 tr, 3 sp, 4 tr, 1 sp, 7 tr, 8 sp, 4 tr, 1 sp, 7 tr, 2 sp, 13 tr, 1 sp, 7 tr, 12 sp, 4 tr, ch 2, 1 d tr.

67. Ch 6, 4 tr, 8 sp, 4 tr, 3 sp, 10 tr, 1 sp, 10 tr, 3 sp, 7 tr, 1 sp, 7 tr, 7 sp, 4 tr, 2 sp, 31 tr, 14 sp, 4 tr, 3 sp.

68. One sp, 7 tr, 15 sp, 31 tr, 2 sp, 7 tr, 5 sp, 7 tr, 1 sp, 4 tr, 1 sp, 7 tr, 4 sp, 7 tr, 1 sp, 16 tr, 10 sp, 4 tr, ch 2, 1 d tr.

69. Ch 6, 4 tr, 13 sp, 7 tr, 8 sp, 7 tr, 1 sp, 4 tr, 2 sp, 4 tr, 5 sp, 4 tr, 4 sp, 25 tr, 15 sp, 4 tr, 3 sp.

70. One sp, 7 tr, 17 sp, 19 tr, 5 sp, 7 tr, 3 sp, 7 tr, 1 sp, 4 tr, 3 sp, 7 tr, 23 sp, 4 tr, ch 2, 1 d tr.

71. Ch 6, 4 tr, 23 sp, 13 tr, 2 sp, 7 tr, 2 sp, 10 tr, 29 sp, 4 tr, 3 sp.

72. One sp, 7 tr, 13 sp, 19 tr, 15 sp, 7 tr, 2 sp, 4 tr, 2 sp, 13 tr, 22 sp, 4 tr, ch 2, 1 d tr.

73. Ch 6, 4 tr, 8 sp, 31 tr, 3 sp, 16 tr, (3 sp, 4 tr) twice, 14 sp, 25 tr, 11 sp, 4 tr, 3 sp.

74. One sp, 7 tr, 11 sp, 31 tr, 12 sp, 4 tr, 3 sp, 4 tr, 5 sp, 58 tr, 7 sp, 4 tr, ch 2, 1 d tr.

75. Ch 6, 4 tr, 7 sp, 10 tr, 9 sp, 16 tr, 8 sp, 7 tr, 2 sp, 7 tr, 6 sp, 19 tr, 3 sp, 19 tr, 10 sp, 4 tr, 3 sp.

76. One sp, 7 tr, 11 sp, 31 tr, 5 sp, 4 tr, 4 sp, 7 tr, 3 sp, 4 tr, 24 sp, 7 tr, 1 sp, 7 tr, 5 sp, 4 tr, ch 2, 1 d tr.

77. Ch 6, 4 tr, 4 sp, 7 tr, 2 sp, 7 tr, 3 sp, 4 tr, 22 sp, 4 tr, 4 sp, 13 tr, 6 sp, 4 tr, 3 sp, 19 tr, 10 sp, 4 tr, 3 sp.

78. One sp, 7 tr, 11 sp, 31 tr, 3 sp, 10 tr, 3 sp, 4 tr, 3 sp, 7 tr, 22 sp, 4 tr, 4 sp, 7 tr, 2 sp, 7 tr, 4 sp, 4 tr, ch 2, 1 d tr.

79. Ch 6, 4 tr, 4 sp, 10 tr, 2 sp, 7 tr, (4 sp, 7 tr) twice, 15 sp, 4 tr, 1 sp, 4 tr, 2 sp, 7 tr, 4 sp, 7 tr, 2 sp, 31 tr, 10 sp, 4 tr, 3 sp.

80. One sp, 7 tr, 12 sp, 25 tr, 2 sp, 7 tr, 4 sp, 7 tr, (2 sp, 4 tr) twice, 12 sp, 13 tr, 4 sp, 10 tr, 3 sp, 10 tr, 2 sp, 13 tr, 4 sp, 4 tr, ch 2, 1 d tr.

81. Ch 6, 4 tr, 4 sp, 10 tr, 1 sp, 7 tr, 2 sp, 7 tr, (3 sp, 16 tr) twice, 7 sp, 7 tr, 1 sp, 4 tr, 2 sp, 4 tr, 4 sp, 4 tr, 7 tr, 2 sp, 19 tr, 12 sp, 4 tr, 3 sp.

82. One sp, 7 tr, 19 sp, 7 tr, 5 sp, 4 tr, 7 sp, 4 tr, 2 sp, 10 tr, 5 sp, 16 tr, 2 sp, 19 tr, 4 sp, 7 tr, 2 sp, 7 tr, 1 sp, 10 tr, 5 sp, 4 tr, ch 2, 1 d tr.

83. Ch 6, 4 tr, 5 sp, 10 tr, 1 sp, 10 tr, 3 sp, 7 tr, 3 sp, 43 tr, 3 sp, 13 tr, 1 sp, 7 tr, 6 sp, 19 tr, 2 sp, 7 tr, 17 sp, 4 tr, 3 sp.

84. One sp, 7 tr, 7 sp, 19 tr, 4 sp, 4 tr, 3 sp, 10 tr, 1 sp, 4 tr, 1 sp, 7 tr, 5 sp, 10 tr, 1 sp, 61 tr, 3 sp, 7 tr, 2 sp, 13 tr, 1 sp, 13 tr, 5 sp, 4 tr, ch 2, 1 d tr.

85. Ch 6, 4 tr, 6 sp, 13 tr, 1 sp, 13 tr, 3 sp, 4 tr, 4 sp, 13 tr, 3 sp, 34 tr, 2 sp, 10 tr, 4 sp, 10 tr, 1 sp, 4 tr, 1 sp, 13 tr, 2 sp, 4 tr, 3 sp, 25 tr, 5 sp, 4 tr, 3 sp.

86. One sp, 7 tr, 5 sp, 31 tr, 1 sp, 4 tr, 3 sp, 13 tr, 3 sp, 10 tr, 5 sp, 10 tr, 1 sp, 25 tr, 4 sp, 19 tr, 8 sp, 7 tr, (1 sp, 10 tr) twice, 6 sp, 4 tr, ch 2, 1 d tr.

87. Ch 6, 4 tr, 7 sp, 7 tr, 2 sp, 10 tr, 2 sp, 4 tr, 10 sp, 22 tr, 4 sp, 10 tr, 2 sp, 13 tr, 5 sp, 31 tr, 4 sp, 10 tr, 2 sp, 19 tr, 4 sp, 4 tr, 3 sp.

88. One sp, 7 tr, 5 sp, 19 tr, 1 sp, 10 tr, 5 sp, 31 tr, 5 sp, 19 tr, 4 sp, 37 tr, 10 sp, 13 tr, 3 sp, 4 tr, 8 sp, 4 tr, ch 2, 1 d tr.

89. Ch 6, 4 tr, 14 sp, 7 tr, 12 sp, 61 tr, 6 sp, 31 tr, 5 sp, 4 tr, 3 sp, 19 tr, 4 sp, 4 tr, 3 sp.

90. One sp, 7 tr, (5 sp, 31 tr) twice, 5 sp, 61 tr, 13 sp, 7 tr, 15 sp, 4 tr, ch 2, 1 d tr.

91. Ch 6, 4 tr, 17 sp, 4 tr, 16 sp, 34 tr, 2 sp, 10 tr, 7 sp, 25 tr, 6 sp, 31 tr, 4 sp,

4 tr, 3 sp.

92. One sp, 7 tr, 6 sp, 25 tr, 8 sp, 19 tr, 10 sp, 7 tr, 2 sp, 13 tr, 2 sp, 16 tr, 34 sp, 4 tr, ch 2, 1 d tr.

93. Ch 6, 4 tr, 33 sp, 13 tr, 4 sp, 13 tr, 30 sp, 19 tr, 6 sp, 4 tr, 3 sp.

94. One sp, 7 tr, 89 sp, 4 tr, ch 2, 1 d tr.

95. Ch 6, 4 tr, 89 sp, 4 tr, 3 sp.

96. One sp, 7 tr, 91 sp, 4 tr, ch 2, 1 d tr.

97. Ch 6, 4 tr, 91 sp, 4 tr, 3 sp.

98. One sp, 7 tr, (1 sp, 4 tr) 47 times, ch 2, 1 d tr.

99. Ch 6, 4 tr, (1 sp, 4 tr) 47 times, 3 sp.

100. (One sp, 4 tr) 48 times, 1 sp, 7 tr, ch 2, 1 d tr.

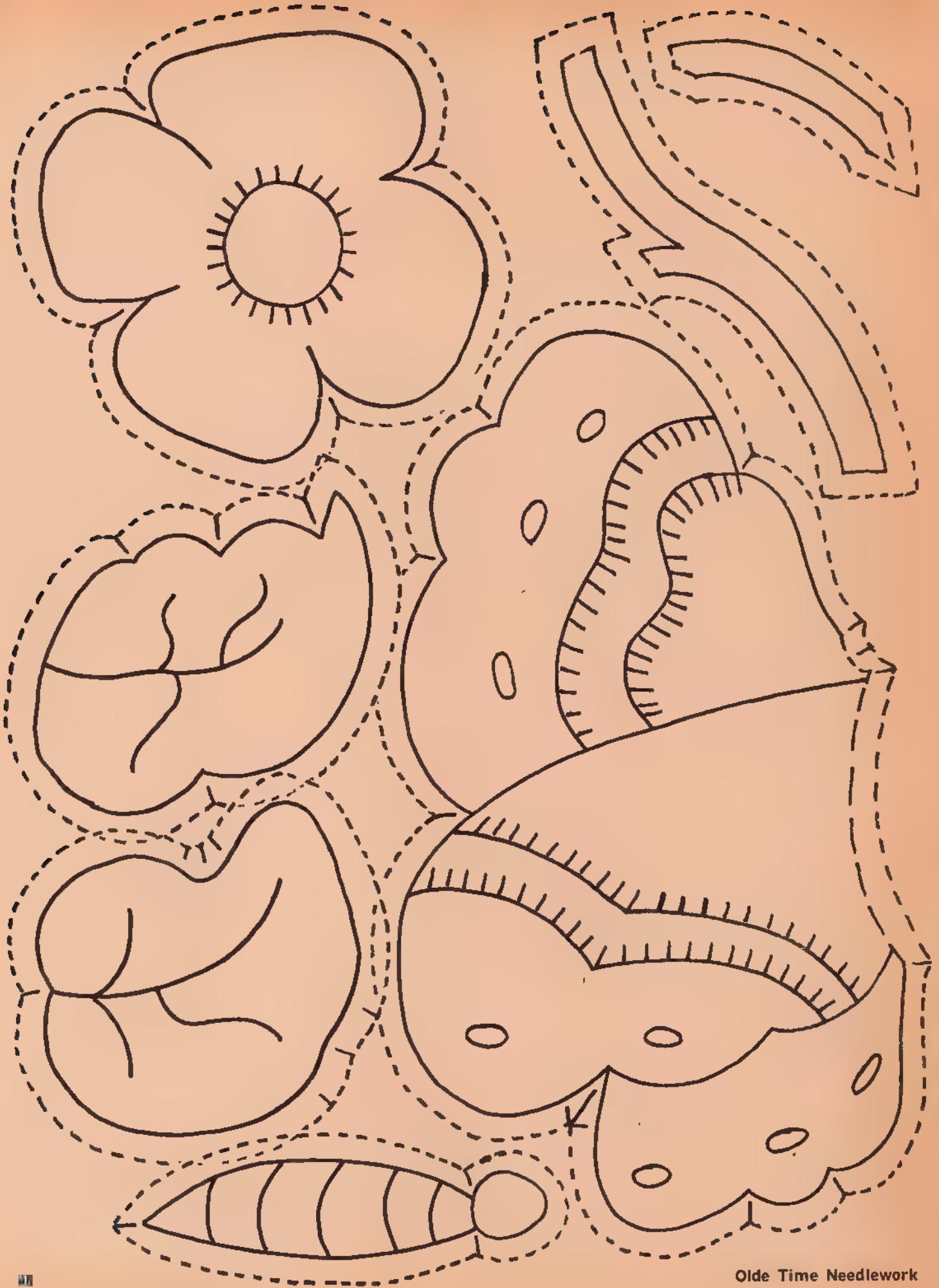
101. Ch 6, 1 tr in the last d tr made, 100 sp.

This completes the triangle.

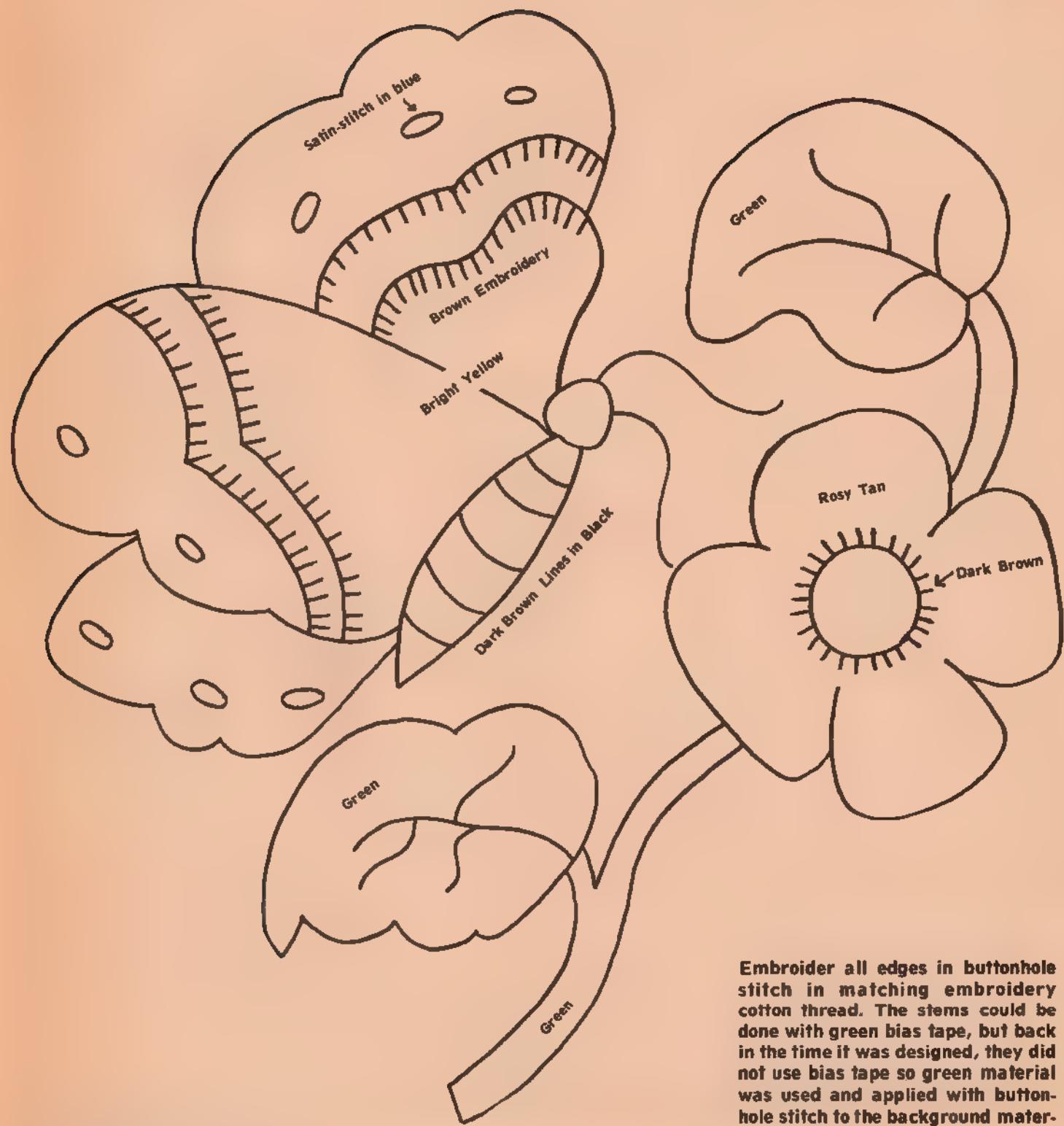


### Thumbless Mitt

The wristlet-mitt requires one half hank of knitting yarn or worsted, gray, with No. 3 bone needles or No. 11 steel needles. Nine stitches measure one inch. Cast on 52 stitches and knit 2, purl 2, for 12 inches; bind off and sew up, leaving an opening for the thumb two inches in length, three inches from one end.



# Flower & Butterfly Applique

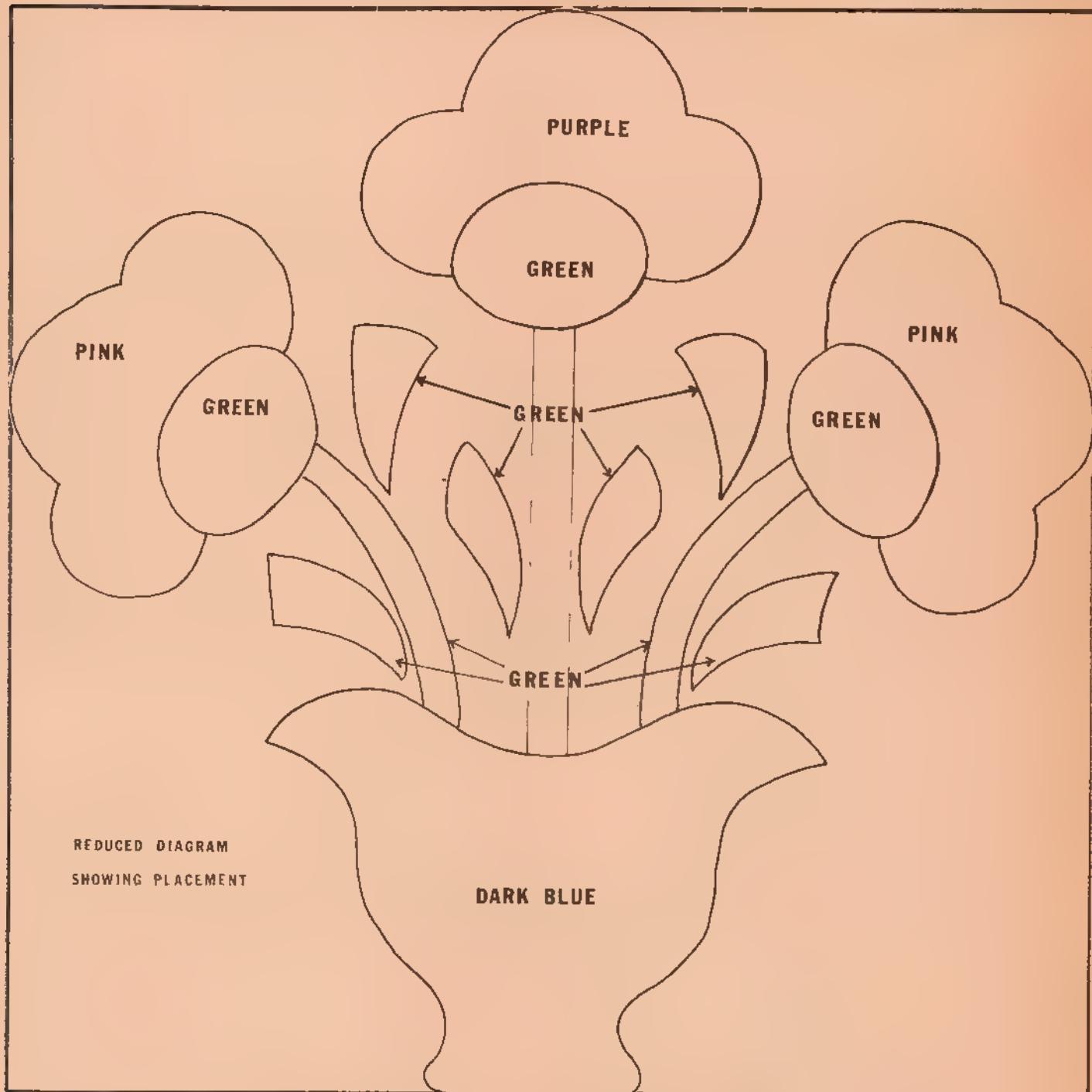


Embroider all edges in buttonhole stitch in matching embroidery cotton thread. The stems could be done with green bias tape, but back in the time it was designed, they did not use bias tape so green material was used and applied with button-hole stitch to the background material. 15" Blocks

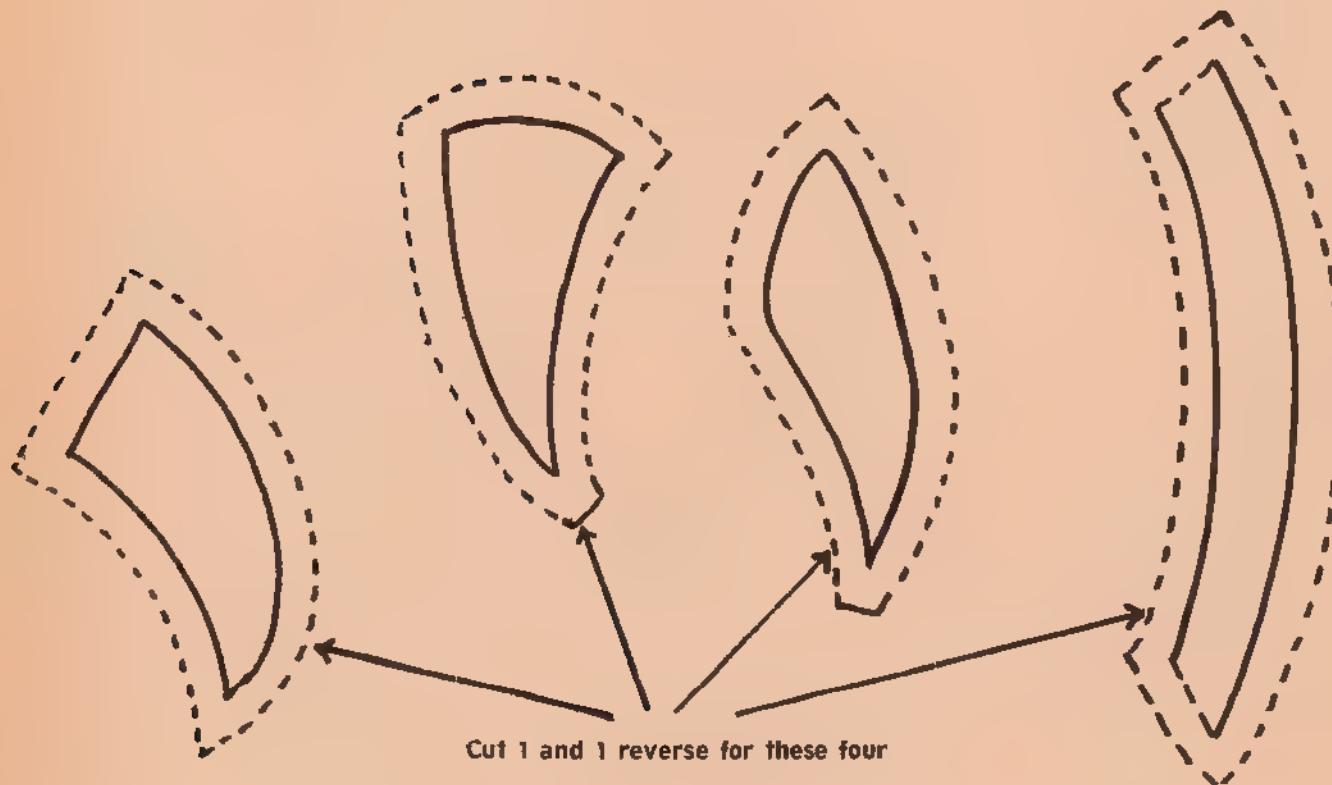
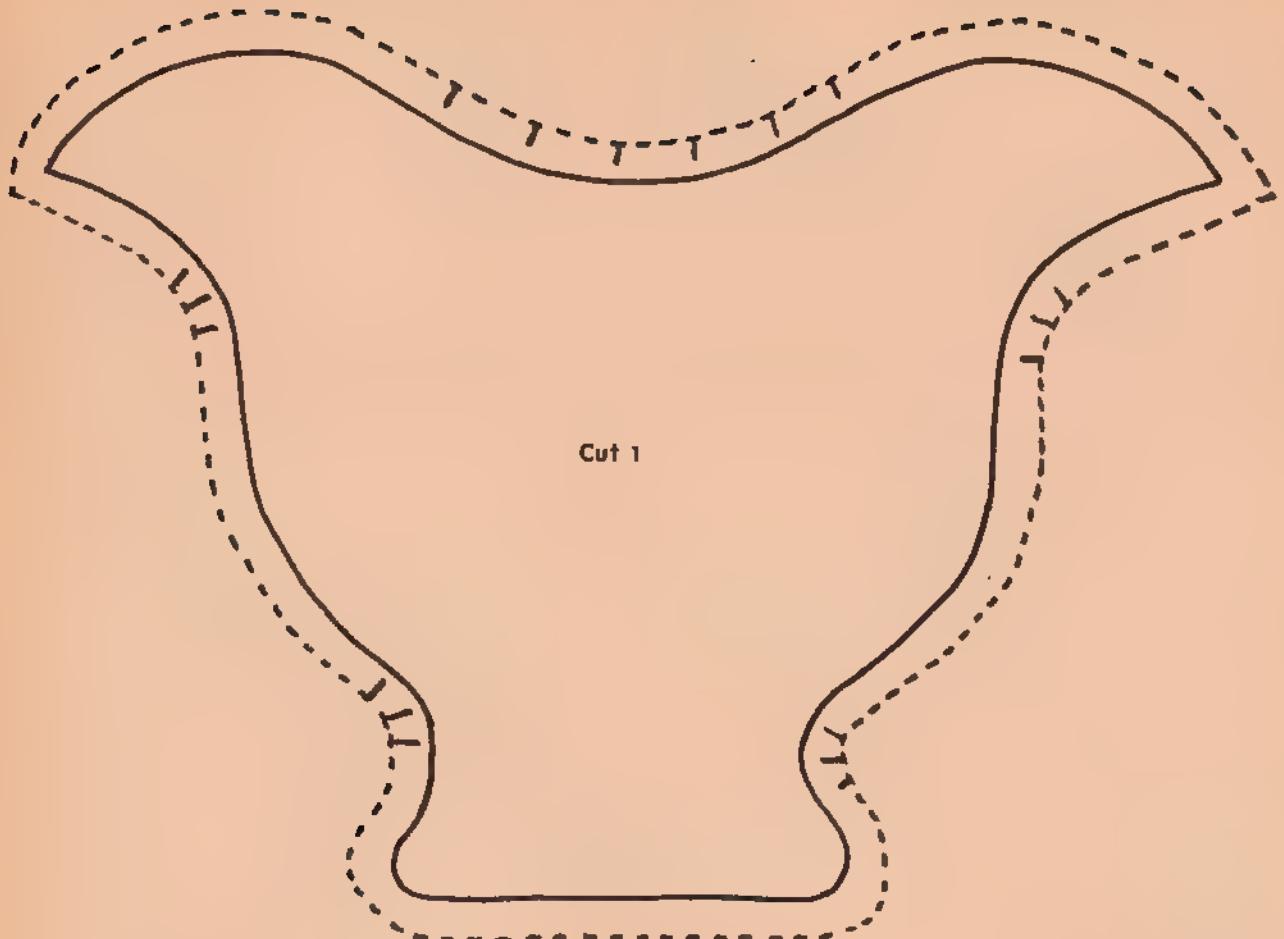
**REDUCED DIAGRAM**

# POT OF FLOWERS

## (1927)



## 18" BLOCK



Pattern continued on page 53

## Luncheon Set in Imitation Armenian Lace continued

last row, working last 3 st off together.

9. Ch 13, miss 4 ch, 2 dc in small loop, make 2 5-ch loops over the 3 of last row; repeat, making last loop as before.

10. Ch 2, and continue like 8th row, making 3 small loops over the top of large loop and 1 small loop over the 2 small loops, with 2 ch between the groups; after fastening the last small loop, sl st over 2 ch and to top of 1st of 3 small loops.

11. Two small loops over 3 small loops, ch 17, miss single small loop, fasten in 1st of next group of 3; repeat, the last loop made of 14 ch, tr where row started.

12. Same as 10th row, only making 5 small loops instead of 3 over the top of large loop of 17 ch. Fasten off

neatly and securely.

Insert the medallions in the manner which you find most convenient. An excellent plan is to press them carefully, pin down and make a tracing and use this as a guide, marking the linen lightly with a pencil; then baste the medallion in place with fine stitches, cut away the linen underneath, allowing for a tiny rolled hem, turn this back and buttonhole closely over it and the edge of medallion. The round medallion may have a chain fastened from the middle of the 3d of 5 small loops to the next, this for buttonholing over. Many prefer to make the opening first, buttonholing the edge closely, and whip the medallion in place. There is no quarrel with any method by which good results are attained.

The dainty little trim may be worked directly on the material, or as suggested for the napkin finish of

the first set. If it is to be sewed to the edge of hem, make first a chain of length desired; it is a good plan to leave a generous piece of thread at beginning, so that the chain may be added to in returning, if not quite long enough.

1. Ch 13, miss 5 st of foundation-ch, a dc in each of next 3 st; repeat the length.

2. Dc in 4th st of 13 ch, (ch 5, miss 1, dc in next) 3 times, ch 3; repeat.

The drawing gives some pleasing suggestions for further embellishment of this simple luncheon-set; two lines of ladder-hemstitching extend from the corner medallion along each side of the luncheon-cloth, and there is a pretty touch of flat stitch embroidery between these lines, and above and below the medallion; the napkin has a matching motif in one corner, with a single line of ladder-hem-stitching, crossing at the corners.

## " " ? " " ? " " Query & Quote

In going through the September issue, I was excited by the article called "Palm and Palmetto". It has been quite awhile since I became interested in basket weaving, but I have always been hampered by my lack of knowledge on where to get supplies and instructions. I would really appreciate any information anyone can supply.

Marjie Stierwalt, 8185 36st S.E., Ada, Mich. 49301

In the Sept. issue I noticed that some readers were looking for net to make the placemats shown in February. I used the net sold for afghans; it is like a heavy curtain and yarn is woven through the net. I hope that information helps someone. I have been collecting printed recipes and patterns for a long time and now no longer need all that I have. I would like to swap 100 recipes or 50 miscellaneous patterns for either a full book of S&H or T.V. stamps or handmade items. Please write first and include a S.A.S.E. I also have cancelled postage stamps and postmarks to trade.

Donna Gilbert, 1316 Fourth St., Charleston, Ill. 61920

I would like to obtain the following patterns: Alice Brooks Designs, B7121, a filet crochet Butterfly chair set, and B7468, a Floral Basket also in filet. This picture shows what the Floral Basket looks like. I would also



B7468

like patterns offered by "Needlework Dept.", American Family Magazine, April 1951, No.645, a filet Floral Basket and No.7304, a Colonial Girl for huck toweling.  
Linda Truesdall, Box 397, Silver Lake, Wisc. 53170

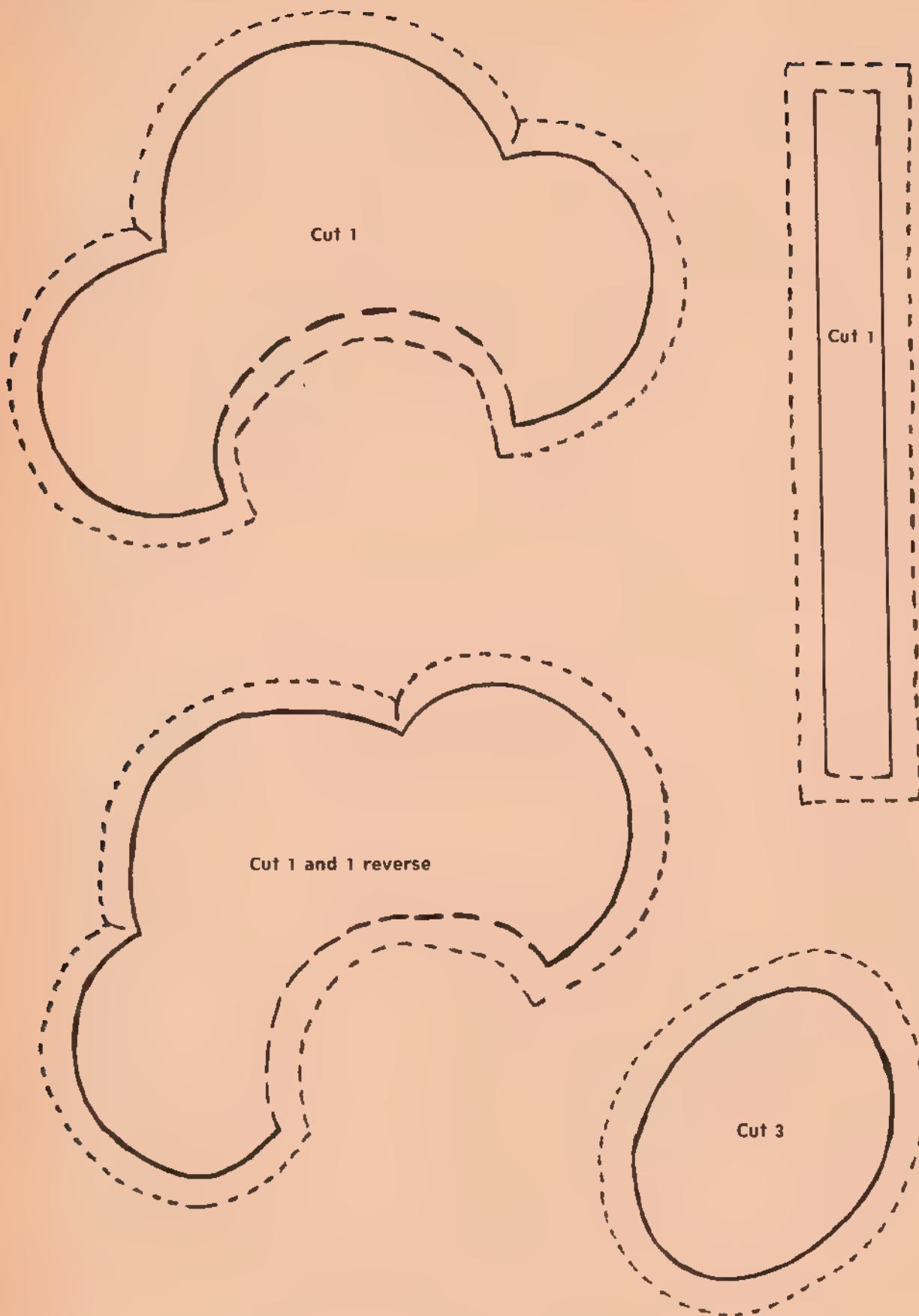
Like everyone else, I accumulated a large supply of cloth hankies before the advent of paper ones. These were received as gifts and I would like to know if any readers have any ideas for making them into something else.

Kathleen Milford, 1206 Bushkill St., Easton, Pa. 18042

The only type of needlework which I find really relaxing is cross stitch. I would very much like to find the name and address of a supplier who carries a lot of cross stitch patterns. Perhaps someone can furnish this information.

Mrs. D.A. Jackson, 2624 Club Park Rd., Winston Salem, N.C. 27104

Pot of Flowers (1927)





# Trim a Baby's Layette

Helen Grant

**Fig. 1:** Chain or cable stitching is one of the simplest decorative stitches you can use on baby clothes.

**Fig. 2:** Rows of cross-stitching done in white, light blue or pink, on the baby's blanket or carriage robe are very pretty.

**Fig. 3:** Have you ever used coarse featherstitching combined with tiny dots or French knots as a trimming? Just try it and see how effective it is.

**Fig. 4:** Featherstitching, done in finer thread is exquisite on baby dresses of handkerchief linen or lawn.

**Fig. 5:** A simple scallop with a "curl" worked in outline stitch.

**Figs. 6 and 7:** Fancy scallops suitable for coat, blanket and petticoat edges.

**Fig. 8:** Plain scallop showing a rounded corner.

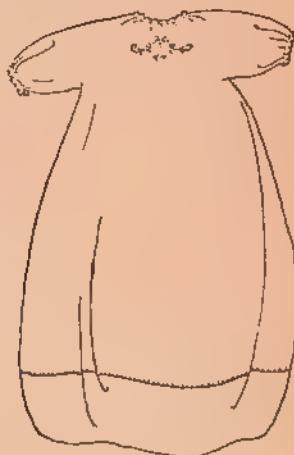


Figure 1



Figure 2



Figure 3

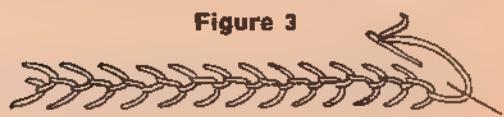


Figure 4

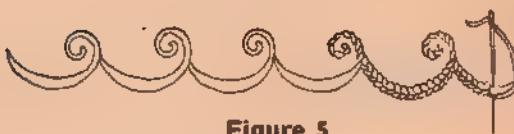


Figure 5



Figure 6

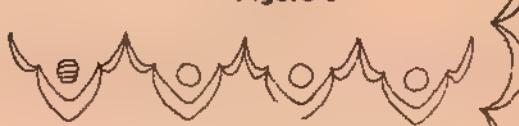


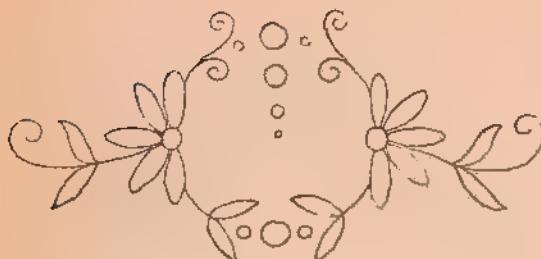
Figure 7



Figure 8



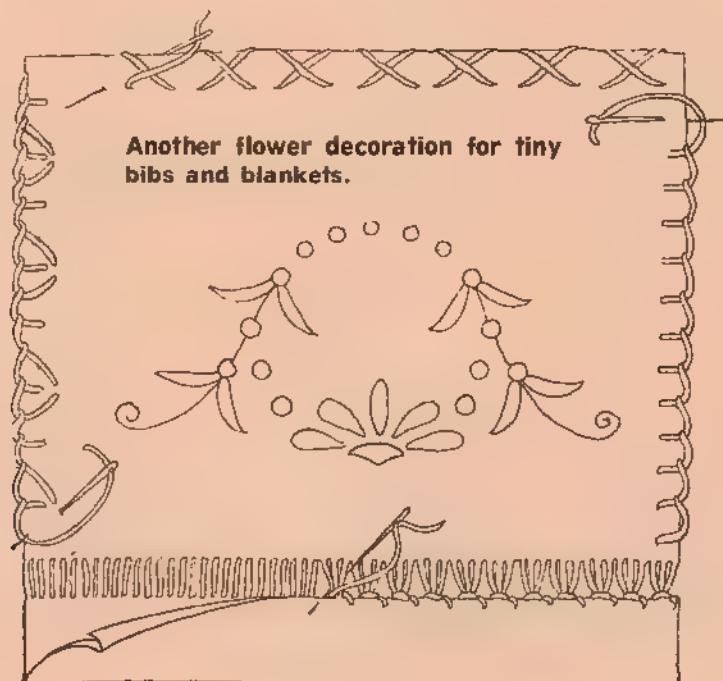
This little floral spray can be worked on the front of small dresses or in the corner of a little jacket.



Work this wreath motif on the top, sides and crown of baby bonnets.



Four varieties of stitches for finishing edges are shown, cross-stitching, two kinds of blanket stitching and hem stitching.



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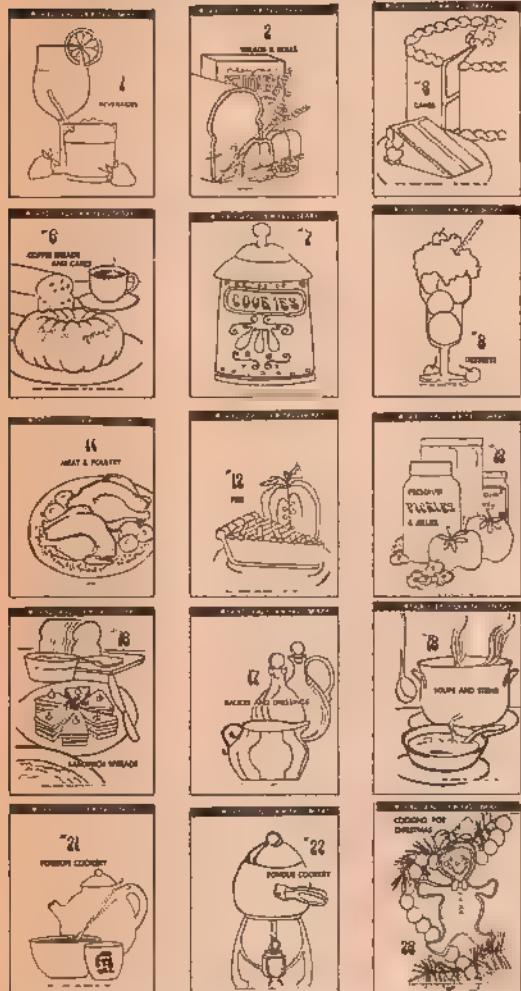
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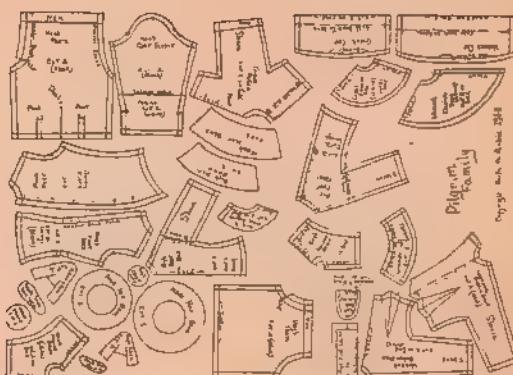
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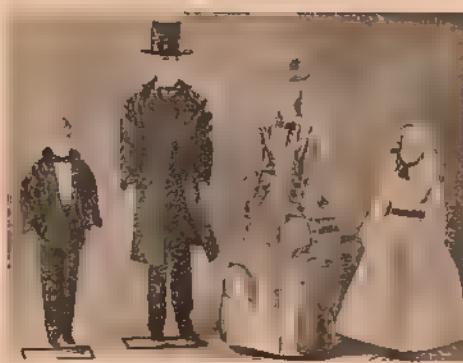
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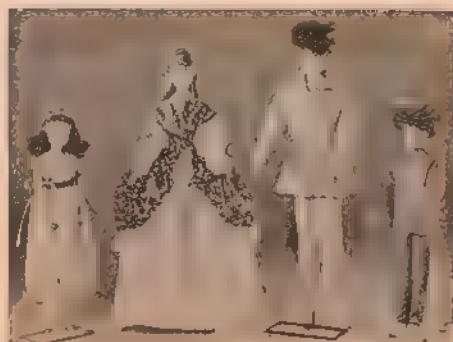
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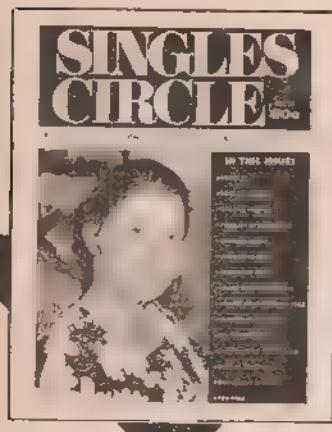
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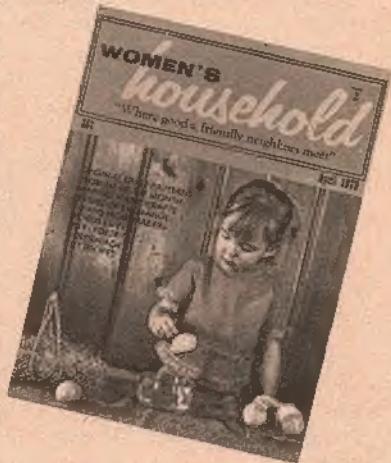


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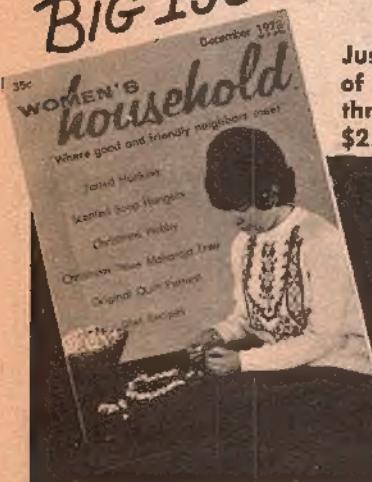
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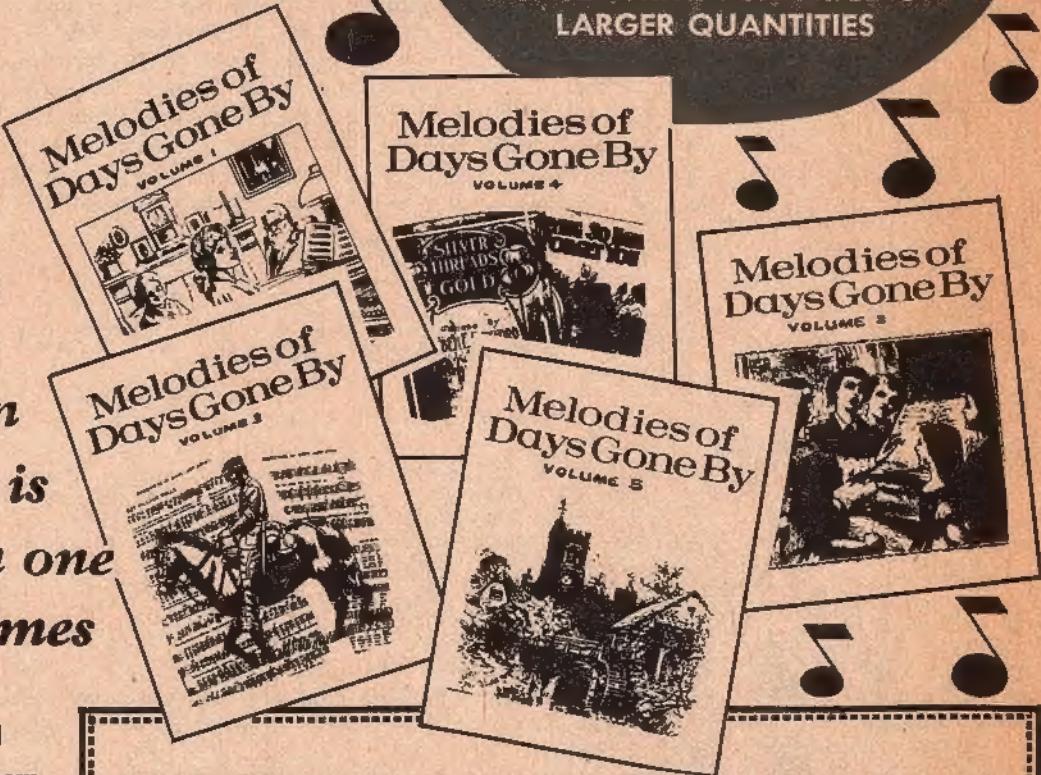
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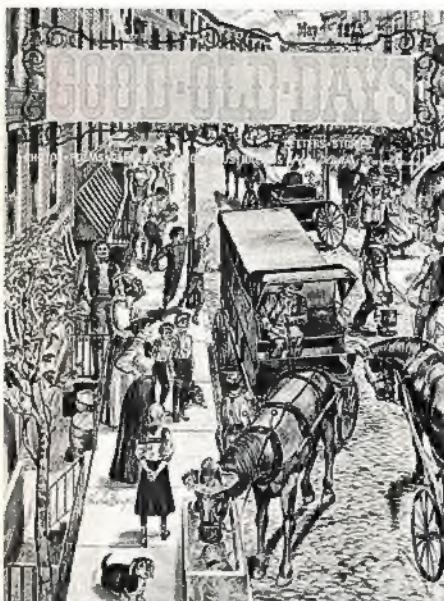
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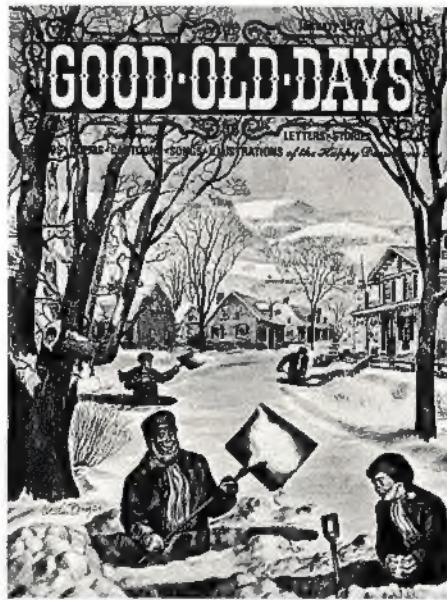
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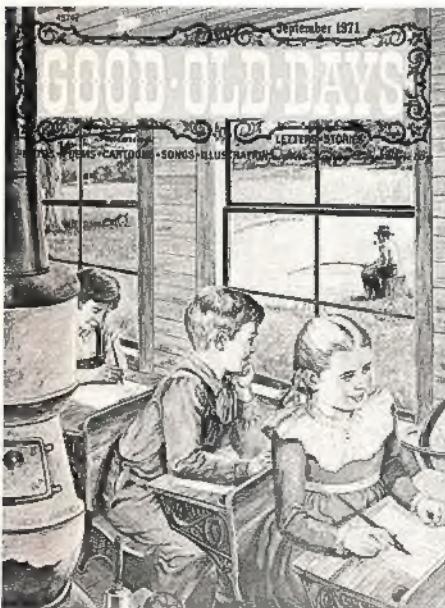
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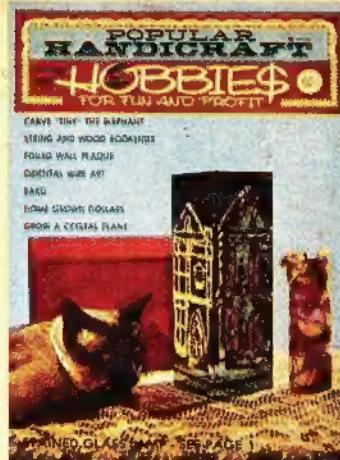
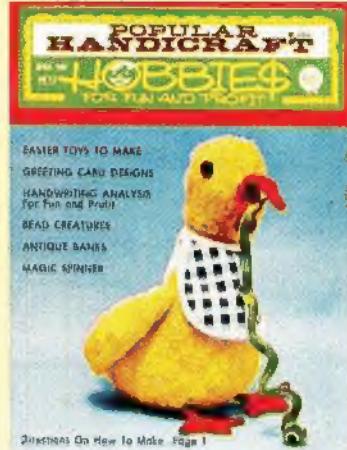
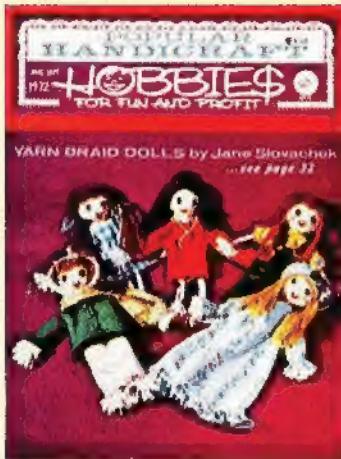
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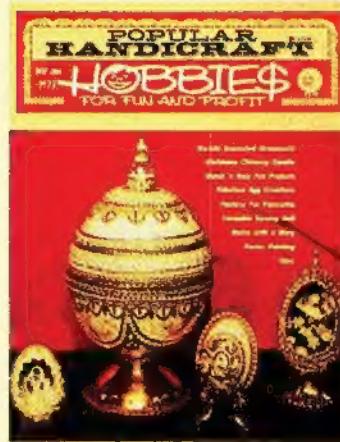
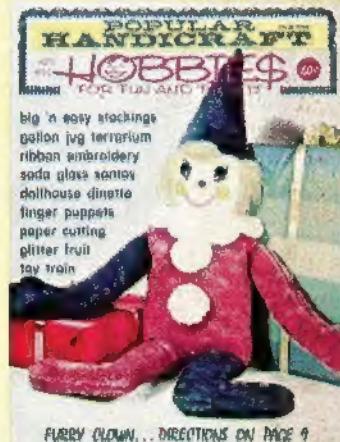
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